This book is advertised in "The Norwich Mercury" of Sat. Oct. 23. 1773 - as "This day is Published."

In the Ipswich Journal Dec. 4. 1773. It says "- a New Book of Church Music, 2/6. The Hertfordshire Melody"

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THE HERTFORDSHIRE MELODY;

OR,

PSALM-SINGERS RECREATION.

BEING A VALUABLE COLLECTION OF

PSALMS, HYMNS, ANTHEMS, &c.

ON VARIOUS OCCASIONS:

To which is prefixed,

A NEW, CONCISE, and EASY INTRODUCTION to the Art of SINGING; and a Copious DICTIONARY of the TERMS made Uſe of in MUSIC.

By JOHN IVERY,

TEACHER OF MUSIC AT NORTHAW IN HERTFORDSHIRE.

LONDON:

Printed for J. WHEBLE, in Pater-noſter Row; R. AUSTIN, at Hertford; and ſold by all the Bookſellers in Town and Country. MDCCLXXIII.

THE PREFACE.

THERE is no application of the human mind affords more real pleaſure and ſatisfaction than the ſtudy and practice of MUSICK. Poſſeſſed of this DIVINE SCIENCE, one may be ſaid to be truly happy, at leaſt, ſo far as happineſs can be ſuppoſed to reach in this ſublunary ſtate. The lover of MUSICK has a perpetual fund of entertainment within himſelf; his hours of SOLITUDE are hours of CHEARFULNESS; and ſociety itſelf is ſweetned by the delicious influence of HARMONY.

But of all the various branches of MUSICK, none merits more our attention, none yields a more CELESTIAL ſatisfaction than the ſtudy and practice of PSALMODY, or CHURCH-MUSIC; it expels from our ſouls all gloom and ſadneſs; it raiſes our ſpirits, delights our ears, recreates our minds, and fills our ſouls with pure and HEAVENLY thoughts, that nothing remains in us but PEACE and TRANQUILITY; it diffuſes a calm ſerenity around us; and, as much as poſſible, gives a fore-taſte of the JOYS ABOVE, ſo as to make us ambitious of the full fruition thereof, after we depart from this tranſitory life.

The PREFACE.

Actuated by an earneſt deſire to promote the knowledge of this DIVINE SCIENCE, I have been induced to contribute my mite: in the introductory part, to which I have endeavoured to lay down ſuch plain and eaſy rules as cannot fail to enable the learner to acquire a competent knowledge thereof with eaſe and expedition. The PSALM-TUNES are collected from the moſt approved modern authors, ſeveral of them never before in print, and are ſet in THREE and FOUR parts, ſo as to be ſung either in the choir or in the ſchool. An uncommon attention has been paid to the compoſition of the MUSIC of the ANTHEMS; and alſo to that of the HYMNS for particular feſtivals.

And to render the whole as extenſively uſeful as poſſible, I have added a copious DICTIONARY of MUSICAL TERMS, chiefly with a view to elucidate the ſubjects of Pſalmody. So that I flatter myſelf this ſmall treatiſe will be found USEFUL, ENTERTAINING, and INSTRUCTIVE.

Thus, concluding with the advice of the Apoſtle St. James,

Is any among you afflicted? Let him pray.
Is any merry? Let him ſing pſalms.

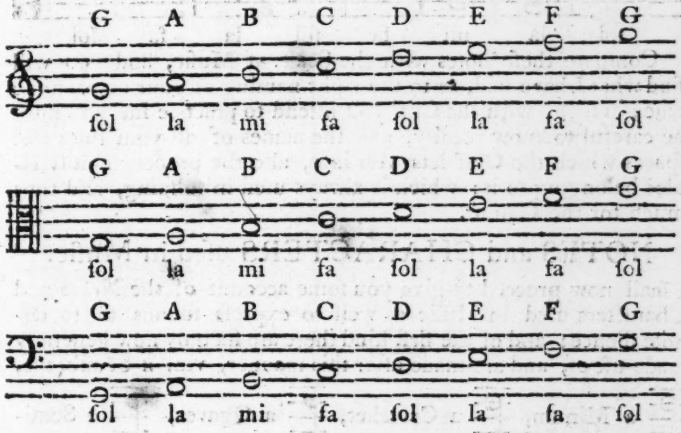
I remain the public's moſt obedient,

Humble ſervant,

JOHN IVERY.

INTRODUCTION.

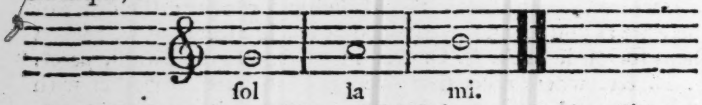
The GAMUT or SCALE of MUSIC.



The first thing neceſſary to be learned, in order to attain knowledge in Muſic, is the Gamut or Scale of Muſic; wherein is ſhewn the Degrees by which a Voice naturally or artificially may either aſcend or deſcend; theſe Degrees are numbered by Sevens, and may be taught by any names of things, ſo the number of ſeven be obſerved in aſcending or deſcending by degrees. Our common Diatonick Scale, to diſtinguiſh theſe ſeven Degrees, makes uſe of the ſeven firſt Letters of the Alphabet, viz. A. B. C. D. E. F. and G. after which follow A. B. C. &c. over again as often as the compaſs of the Muſic doth require; the order of theſe are as you ſee in the adjoined Scale. In aſcending we reckon them forward, as A. B. C. &c. in deſcending backward, as G. F. E. &c. where note, that every eighth letter, together with its Degree of Sound, whether you reckon it upwards or downwards, is ſtill the like as well in Nature as Denomination.

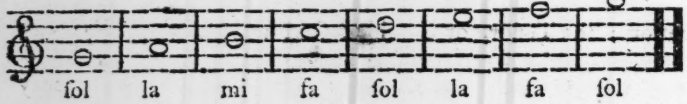
The next thing to be obſerved in the above-mentioned Scale, are the Cliffs, viz. the Baſs or F faut Cliff, thus, and is commonly ſet on the fourth line, counting always from the bottom; the Tenor, or C ſolfaut Cliff marked thus, and may

may be ſet on any of the five lines; the Treble, or G ſolreut Cliff, marked thus, or thus, and is moſt commonly ſet on the ſecond line; which Cliffs are Keys or inlets to the knowledge of the notes; for ſhould we place a note on any of the five lines, and put no Cliff at the begining, we cannot call it by any name; but with a Cliff placed there, we may eaſily find the name of any Note by counting up or down from the Cliff; but for your inſtruction I ſhall give you ſome farther Examples as follow:----Place the Treble Cliff upon the ſecond line, which is G ſolreut, and all the notes aſcending or deſcending muſt be called by the ſame name as they ſtand in the Gamut. Example,

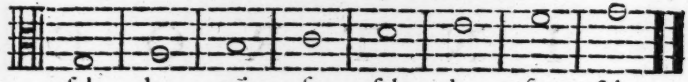


You ſee here are three Notes, the firſt upon the ſame line as the Cliff, which is G, and called ſol; the ſecond in the ſpace above it, which is A, and called la; the third upon the middle line, which is B, and called mi: but for your better underſtanding I will ſet down eight notes in the three ſeveral Cliffs.

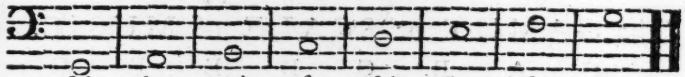
TREBLE.



COUNTER TENOR.



BASS.



Compare theſe notes with the Scale of Muſic, and you will find what I have ſaid, as to the right naming of your notes, to be true; which, with the Cliff you intend to practice in, you muſt be careful to know readily, and the names of all your lines and ſpaces which the Cliff lets you into, alſo the proper monoſyllables belonging to it; which is always uſed in ſolfaing, and thus much for the Gamut.

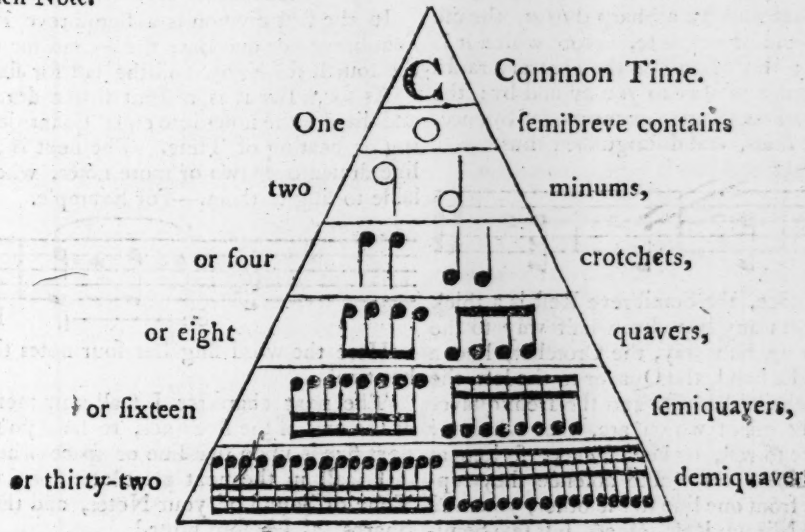
NOTES and CHARACTERS uſed in Muſic.

I ſhall now proceed to give you ſome account of the Notes and Characters uſed in Muſic as well to expreſs ſounds as to denote ſilence; and of the firſt kind there are ſix only now generally made uſe of, and are made after this manner, viz. a Semibreve, a Minum, a Crotchet, a Quaver, a Semiquaver, a Demiquaver, To remember the difference,

you

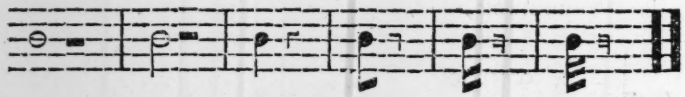
you may obſerve, a Semibreve to be ſomewhat like the letter O, open and without any ſtroke or tail to it, either upwards or downwards; a Minim is that open mark with a tail to it; a Crotchet has a black head with a plain tail or ſtroke, either up or down; a Quaver is when the tail has one daſh added to it; a Semiquaver has two; and a Demiquaver three; as you may obſerve in their ſeveral figures expreſſed before.——Now concerning the length of each Note.

A Semibreve is as long in ſinging as while you may tell four ſtrokes of a large pendulum clock, a Minum half ſo long, a Crochet a quarter, a Quaver $\frac{1}{8}$, a Semiquaver $\frac{1}{16}$, a Demiquaver $\frac{1}{32}$; but for your farther inſtruction I ſhall give you a ſcheme of the ſix notes, by which you may much plainer diſtinguiſh what proportion they bare to each other.—Here follows the Scheme:



These are what we call Notes, and you may obſerve by this Scale, that one Semibreve includes or is as long as two Minums, a Minum as two Crotchets, a Crotchet as two Quavers, a Quaver as two Semiquavers, and a Semiquaver as two Demiquavers; for a farther illuſtration ſuppoſe a Semibreve divided into two equal parts, they are Minums; if into four, they are Crotchets, and ſo on to thirty-two parts which are Demiquavers; as you ſee above.

The next thing relating to Sound, as well as the ſix notes, are Flats and Sharps; a Flat is made thus ♭, a Sharp thus ♯, the uſe of the Flat is to lower the ſound of any note, before which it is placed half a Note or Tone; the Sharp on the contrary raiſes it ſo much, which I ſhall make plainer to you by and by; the next Characters I ſhall ſpeak of are Reſts, or marks for Silence, placed on any part of the five lines, and diſtinguiſhed thus.



To explain them, for inſtance, the Semibreve Reſt is a thick ſtroke (as you ſee) drawn from any line down half way to the next, the Minum Reſt goes up half way, the Crotchet, like a tenter-hook, turns to the right hand, the Quaver to the left, the Semiquaver with a double ſtroke to the left, and the Demiquaver a treble ſtroke to the left; the uſe of which are, that wherever you meet with them, you are to reſt, or keep ſilence, ſo long as you would be performing thoſe notes whoſe abſence they ſupply; when a ſtroke is drawn from one line to the other, you muſt not think it a Semibreve and Minum Reſt joined, but two Semibreves; and when drawn to another line it is four: Obſerve, the Semibreve Reſt is always a whole Bar in any ſort of Time whatever, which you will better underſtand when I come to ſpeak of Time, but here is an example of what is now mentoned;

1 2 4 8 16

In the firſt diviſion is a Semibreve Reſt, which ſtands for a Semibreve, or one Bar, the ſecond for two, the third for four, the fourth for eight, and the laſt for ſixteen Bars.

As for a Bar it is a ſtrait ſtroke drawn acroſs the five lines, and divides the notes into equal quantities, in order to the keeping or beating of Time. The next is a Tie, which is a ſlurr'd line drawn over two or more notes, when there is but one ſyllable to ſing to them.—For Example.

Here the word ſing has four notes tied, and the laſt ſyllable has two.

The next character I ſhall now mention is a Direct 𝄋 made at the end of the five lines, to ſhew you that the firſt note in the next five is upon that line or ſpace where the Direct is placed.

I ſhall in the next place attempt ſomething concerning the Tone or Sound of your Notes, and the further uſe of Flats and Sharps, as I before hinted.

Concern-

Concerning the TONE or SOUND of NOTES.

Having given an account of the Gamut, the ſix kinds of Notes, and other characters thereunto belonging, I ſhall now proceed to ſome directions relating to the Tone or Sound of the Notes, which, when placed upon the five lines as they aſcend or deſcend, that is from line to ſpace, and from ſpace to line, are accounted either tones or ſemitones, that is whole notes or half notes, and are diſtinguiſhed one from another by the three columns of names in the Gamut; for inſtance from Gamut to are is a whole tone, from are to bmi another; from bmi to C faut but half a tone; from C faut to D ſolre a whole tone; from D ſolre, to E lami the ſame, from E lami to F faut but half a tone, from F faut to G ſolreut a whole tone, and ſo up to the top of the Gamut; and if it was poſſible for a gradual progreſſion to take in a thouſand notes more they muſt all aſcend in the ſame proportion of ſound as the firſt eight notes do, which I have above mentioned.

Now you may remember without book the whole Tones from the half Tones, only by obſerving, that from B to C, and from E to F aſcending, and from F to E, and from C to B, deſcending, are the half Tones, all the reſt are whole Tones, and in ſolfaing from mi to fa, and from la to fa, are the half Tones deſcending.

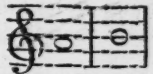
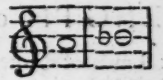
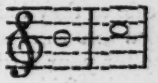
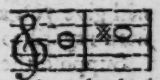
I ſhall explain this by ſetting down eight notes in the G Cliff, marking with a ſtroke the note that riſeth or falleth half a Tone.

ſol la mi fa ſol la fa ſol. ſol fa la ſol fa mi la ſol.

Here you may obſerve, that fa, or C fa, riſeth half a Tone above mi or B fa bemi, and fa, or F faut, riſeth half a Tone above la or E la, then deſcending, it muſt be but half a note from fa to la, or mi, as I before hinted.

Now you muſt obſerve that all whole Tones have a chearful ſound, and all half Tones a melancholy one, either riſing or falling, and I know of no better way to learn them, than by applying to ſome ſkilful perſon, either to ſing the eight notes over to you, till ſuch time as you can retain the ſound yourſelf.

The uſe of FLATS and SHARPS.

I come now to explain to you the uſe of Flats and Sharps, and, as I told you, they raiſed or ſunk any note they are put before half a note or tone, I will make it plain by a ſhort inſtance or two as thus,  theſe notes are a full tone from each other, but place a Flat before mi, and it is but half a tone from la to mi, thus,  In like manner I will put down two more notes, thus,  to ſhew from mi to fa is but half a tone, but with a Sharp before it,  makes it a whole tone: If a Flat or Sharp is placed at the beginning

ginning of the five lines, it affects every note upon that line or space, for inſtance thus, A Flat placed upon B, ſhews all the notes upon that line muſt be ſung flat, unleſs contradicted by a Sharp. The like rule muſt be obſerved in Sharps.

There is a character called a Natural, and made thus ♮, the quality of it is to reduce any note made flat or ſharp, by the governing Flats or Sharps placed at the beginning of the lines, to its primitive ſound, as it ſtands in the Gamut: As for inſtance, a Flat, placed in B, at the beginning of the line, makes all notes in that line flat, unleſs contradicted by a Sharp or Natural.

And although this Character is uſed in our modern Muſic, eſpecially the Italian, yet I do not ſee there is any great occaſion for it, becauſe Flats and Sharps, produce the very ſame effect, and as it occaſions a note ſometimes to be ſung flat as well as ſharp, it often ſerves rather to puzzle than to help a young proficient in his performance.

Concerning the LENGTH of NOTES.

Having explained the ſix kinds of Notes, now made uſe of, and given you a Scale as they leſſen in proportion, till a Semibreve becomes divided into thirty-two Demiquavers, I ſhall add one familiar inſtance for your farther inſtruction, which I hope will give you a clear and juſt idea of the proportion of every note with regard to each other.

Suppoſe then an inch was the length of a Semibreve, divided into two equal parts they become minums, the next diviſion makes them Crotchets, the next Quavers, then Semiquavers, and laſtly Demiquavers; ſo that a Minum may be accounted half an inch, a Crotchet, a fourth, a Quaver an eighth, a Semiquaver, a ſixteenth, and a Demiquaver a thirty-ſecond, part of an inch or Semibreve.

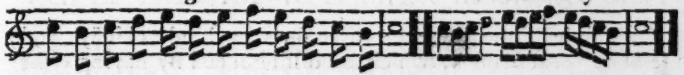
The Point of Addition is a little dot, which makes the note half as much more, and is always put on the right ſide thus, and ſo after any other note as the compoſer has occaſion for it. But to explain it more particularly, I ſhall give you a ſhort ſcheme, after the ſame manner as that you have already had, which take as follows.

Obſerve, that as one ſemibreve is as long as two minums, a pricked Smibreve is as long as three, and the ſame rule holds in proportion with reſpect to any other note.

Now you may obſerve in this ſcheme, as well as the other, ſome of the notes have either one, two, or three ſtrokes made through the tails, tying two or more together, which is no more than this, as ſingle Quavers, Semiquavers, and Demiquavers diſtinguiſhed from each other by the tail (being turned up or down) with either one, two, or three daſhes added, it is uſual when two or more of theſe kinds of notes are to be ſung to one ſyllable, they are not made ſingle, but daſhed through

through the tails all at once, as occaſion requires; for inſtance, ſuppoſe two Semiquavers and one Quaver to be ſung to one ſyllable, you ſhould not prick them down thus, but thus and in leſſons that have many of them, the ſtrokes through the tails are a help to the ſight and you may more eaſily diſcover how many there are of each kind in a Bar than if they were ſingle.—For Example.

Single Notes. The ſame tyed.



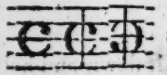
The ſingle notes are not ſo diſtinct to the eye, as thoſe that are tied four and four together, for which reaſon this kind of tying is of great uſe to facilitate the performance of any leſſon wherein they are made uſe of, eſpecially in quick vocal and inſtrumental Muſic. I have been the more particular, becauſe I would not let any thing eſcape you that is neceſſary to be known towards your attaining to the performance of a plain Hymn or a Pſalm Tune. I ſhall now add ſome inſtructions for keeping and beating of Time, then leave you to the practice of a few ſhort leſſons, as preliminaries to the performance of the ſeveral Pſalms and Anthems, I ſhall leave with you for your farther practice and improvement.

Of BEATING and KEEPING of TIME.

This is a thing neceſſary to be obſerved in a Muſical performance, That without an exact agreement among the ſeveral performers, it is impoſſible to do it as it ought to be done.

Time is a certain and poſitive way of meaſuring the Notes and Reſts made uſe of in a piece of Muſic, whether vocal or inſtrumental, and if righlty obſerved, occaſions the performance to be exact, and all the parts, whether two or more, will fall in with each other, according to the intention of the compoſer.

There are ſeveral kinds of Time invented for the ſake of variety, and may all properly be reduced to two ſorts, that is Common and Triple Time; which is meaſured either by an even or an odd quantity, as four or three. But before I go on, I beg of you to remember I mentioned a Bar, which is a plain ſtroke drawn acroſs the five lines, and ſerves to make an equal diviſion of a ſong or leſſon, as to the Notes or Reſts in it, not for number but quantity, ſo that if a leſſon is compoſed in Common Time, the Bar is put between every Semibreve or ſo many leſſer notes as make one, throughout the leſſon; a Double Bar is the end of a ſtrain.

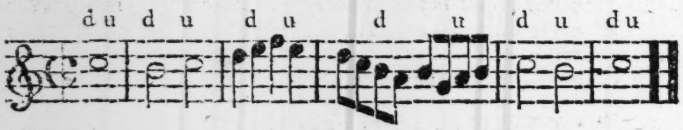
Of Common Time there are three kinds, which are marked thus,  or 2, The firſt denotes a very ſlow move-ment, the ſecond a middling movement, and the two laſt a quick movement; now one of theſe is always placed at the begining of a leſſon, immediately before or after the Cliff, which governs the whole ſong, if not contradicted by any other ſign; and the way of beating this Time, is by putting the hand down

at

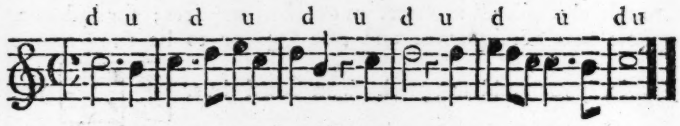
at the begining of every Bar, and taking it up when the Bar is half gone; for inſtance, one ſemibreve fills a Bar, and if your leſſon conſiſts of Semibreves you muſt ſtrike your hand down at the begining of that note and take it up at the laſt half; if Minums, one down and one up; if Crotchets, two down and two up; the like equal diviſion muſt be made with regard to all leſſer notes.

You may practice beating of Time, even without ſinging, by only repeating one, two, three, four, as leiſurely as the click or ſound of the pendulum of a large clock moves, ſtriking your hand down at one, and taking it up at three and four of theſe ſtrokes in the length of a Semibreve, which note, or that Quantity in leſſer Notes or Reſts, makes a Bar in Common Time—Examples as follow.

Here is an example with the Second Mark or Mood for Common-Time at the beginning, and the letters d and u placed over the proper notes, which ſhould be down or up.



In the firſt Bar is a Semibreve, ſung half down and half up; in the ſecond two Minums, one down and one up; in the third, is four Crotchets, two down and two up; in the fourth eight Quavers, four down and four up, and every Bar is of an equal length in performing. But to make it plainer to you, I will give you a leſſon with pricked Notes and Reſts.

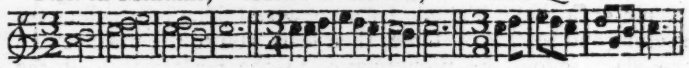


In the firſt Bar is a pricked Minum, and you muſt obſerve to take up your hand at the prick, which is the laſt third part of that Note, as likewiſe in the third and fourth Bars; there is a Crotchet Reſt, which you muſt take your hand up at telling one ſoftly to yourſelf, for you are to obſerve, that it helps to make up the ſeveral Notes in thoſe Bars the length of a Semibreve.

Here follows an Example of TRIPLE TIME.

Of Triple Time there are three ſorts or kinds chiefly made uſe of in vocal Muſick, which are diſtinguiſhed by having either three Minums, three Crotchets, or three Quavers in each Bar; two thirds of each Bar with the hand down, and one up, and is known by their ſeveral ſigns or moods marked thus.—$\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, which are likewiſe put at the begining of the firſt five lines, as the ſigns for Common Time are, of which I will give three examples.

First in Minums, ſecond Crotchets, third Quavers.



This laſt being a very briſk movement, is ſeldom uſed in Church Muſic.

All

All kinds of Time are deduced from Common Time, and as two Minums, four Crotchets, or eight Quavers make up a Bar in Common Time, ſo theſe figures, that is 2, 4, or 8, are placed under the 3, to denote what kind of Notes the Triple-Time of any leſſon is compoſed of; as thus, if I ſee the Mood called three to two, marked thus, $\frac{3}{2}$; then the 2 having regard to two Minums, which makes up a Bar in Common-Time, I know that the Time muſt be in Minums, and as the 4 has regard to Crotchets and the eight to Quavers, the ſame rule is to be obſerved as is given for Minums; if I ſee a leſſon with this Mood $\frac{3}{4}$, and there are three Minums or three Quavers in a Bar, I know the Mood is not right, becauſe the 4 underneath has reſpect to Crotchets, and no other Notes, four Crotchets making a Bar, as before hinted.

There is a double Triple, compoſed of either Crotchets or Quavers, ſix in a Bar, three with the hand down and three up, and marked thus, Crotchets $\frac{6}{4}$, Quavers $\frac{6}{8}$; but they are ſeldom or never uſed in Church Muſic, therefore I ſhall omit them.

Some farther Inſtructions with an Account of the ſeveral Keys in Muſic.

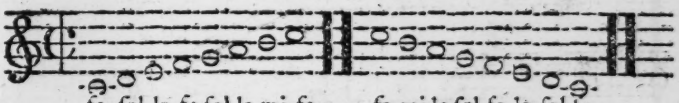
I would now obſerve to you, that a ring of eight Bells, if rightly in tune, are properly expreſſed by the eight following Notes, beginning at C ſolfa, or C ſolfaut, which is all one.

fa, mi, la, ſol, fa, la, ſol, fa, fa, ſol, la, fa, ſol, la, mi, fa,

Here you have an odd Note both at the beginning and in the middle, which muſt be kept Time to, as if there was no double Bar at all; the laſt Note before the double Bar and the odd one following being both with the hand up, which inſtance will ſerve to direct you in keeping Time to all the odd Notes that you may ever meet with.

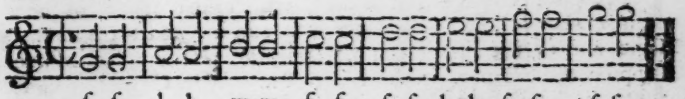
I ſhall now ſet you eight Notes two ſeveral ways, the firſt as I ſet them before, and the ſecond like eight Bells, both which are taught by Muſicians.

ſol la mi fa ſol la fa ſol. ſol fa la ſol fa mi la ſol.

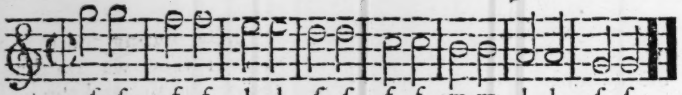


fa ſol la fa ſol la mi fa. fa mi la ſol fa la ſol fa.

When you can ſing theſe rightly in tune, being all in Semibreves, you may make a ſmall variation for the ſake of improvement in keeping of time, by dividing the Semibreves into Minums, thus;

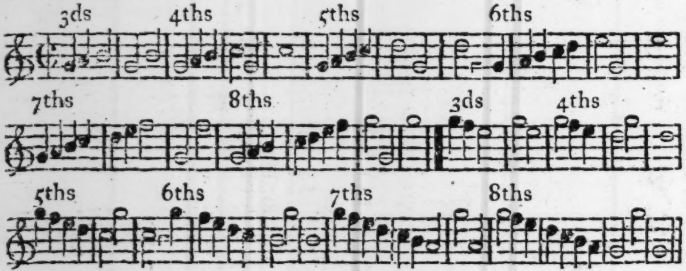


f f l l m m f f f f l l f f f f.



You may farther vary in Crotchets and Quavers, by ſinging two down and two up of the firſt, and four down and four up of the ſecond, which you may prick down yourſelf.

A ſhort Leſſon of all the Diſtances, from Thirds to Eights, proved as follows:

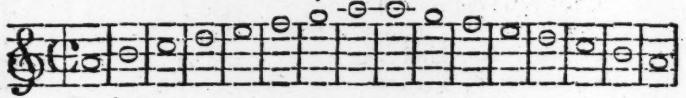


Theſe ſeveral diſtances may be varied as you pleaſe, as for inſtance, you may begin your thirds or fourths in C ſolfa, (which is a line below the five) as the fifths begin, and carry any of them to what extent you pleaſe, up or down, and you may, for improvement in keeping of Time, turn any of them into prick'd notes.

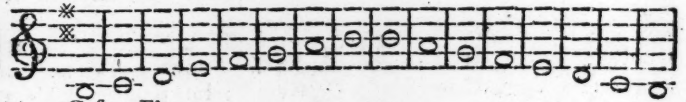
A key is a certain ſound or note, which the tendancy of the air of any piece of Muſick inclines it to end in, and takes its name from one of the firſt ſeven notes in the Gamut; for inſtance, ſuppoſe the laſt note in the Pſalm-Tune is in Gamut or G ſol-reut, in the Baſs or Treble, then we ſay that tune is in Gamut; if it ends in are or Alamire, then it is in are, and ſo of all the reſt, and is denominated flat or ſharp from the Flats or Sharps, placed at the beginning of the five lines.

To make it plainer to you, I will ſet you eight notes in all the keys, firſt going through the Flat Keys, which are all reducible to the natural Key, viz. Are, all the reſt being made like that by the help of Flats and Sharps.

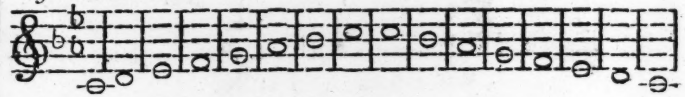
1. Are the natural Flat Key.



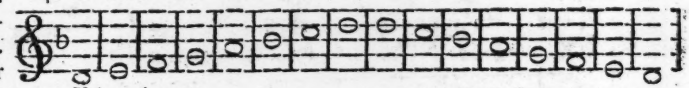
2. B mi.



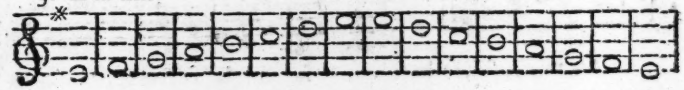
3. C faut Flat.



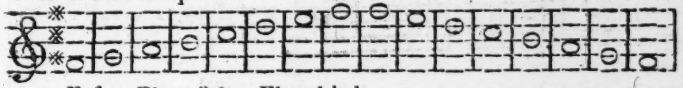
4. D ſolre Flat.



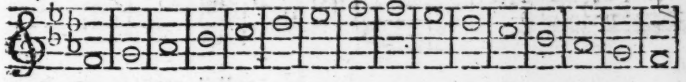
5. E la mi.



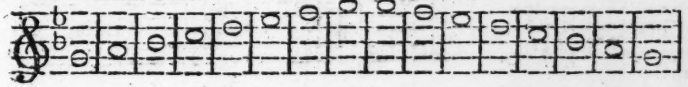
6. F faut ſharp with a Flat third.



7. F faut Flat with a Flat third.

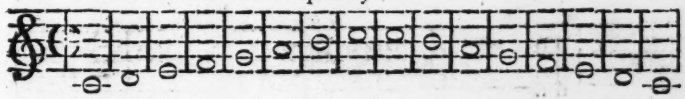


8. Gamut Flat.

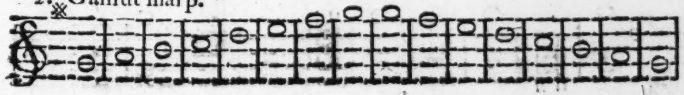


Theſe are the flat Keys generally made uſe of; and the effect that Muſic, in any of theſe Keys, hath upon our paſſions is to produce in us a ſerious, grave, or melancholy diſpoſition of mind: the ſharp Keys have the contrary effect, and incite us to be gay or chearful and of a lively diſpoſition, which are all reducible to the Natural Key, viz. C faut.

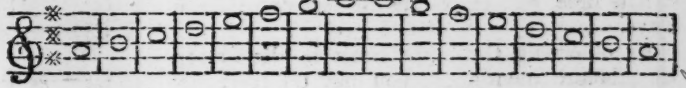
1. C faut the natural ſharp Key.



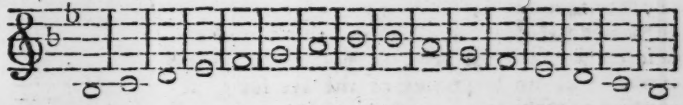
2. Gamut ſharp.



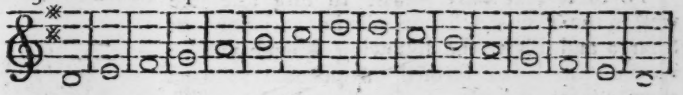
3. A re ſharp.



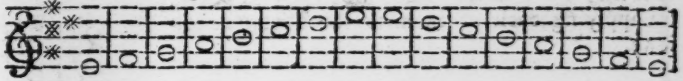
4. B mi Flat.



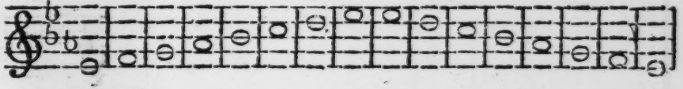
5. D ſolre ſharp.



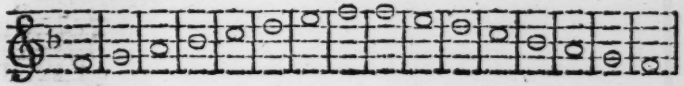
6. E la mi ſharp.



7. E la mi Flat with a ſharp third.



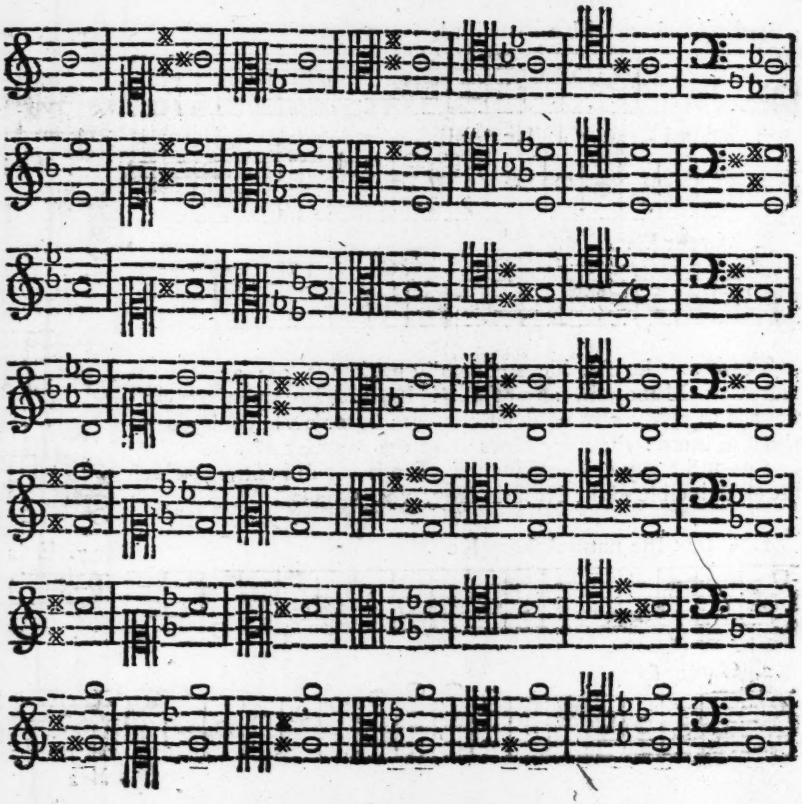
8. F faut flat.



Now in theſe ſeveral Keys you are to obſerve, that you muſt riſe or fall a whole note or tone, or half note, juſt as you do in the two natural Keys.

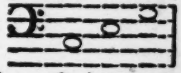
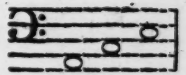
By obſerving the eight notes in the ſixteen Keys before mentioned, you may tranſpoſe any tune into one of the natural Keys, or from any one key to another, obſerving always to put in all accidental Flats and Sharps, that are placed before any particular note, over and above what is placed at the beginning of the five lines, according to what any Key requires.

To thoſe that have learnt to ſing tolerable well in the Treble Clif, in all the variations of Sharps and Flats, the following ſcheme will be very uſeful, being formed on purpoſe to ſhew them where the Mi lies in all the other Cliffs tho' they have never been inſtructed in them, by applying each of them to the Treble as follows.



Here I have placed a Semibreve to ſhew the Mi in all its proper places.

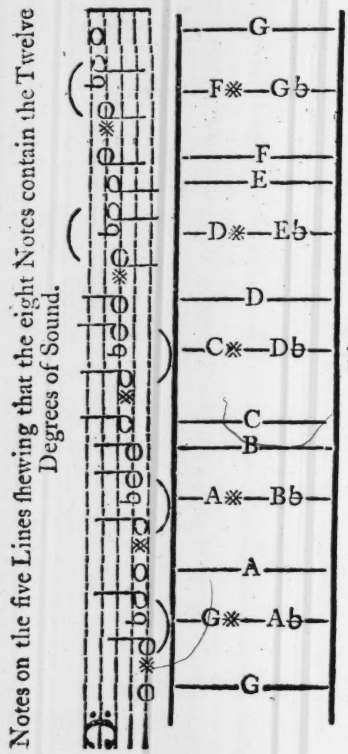
Now you muſt obſerve, that the key of a tune depends upon the laſt note of the Baſs; not in reſpect of the Flats, or Sharps, ſet at the beginning of a tune, but in reſpect to its Flat or Sharp Third; if a greater Third is next the key it is a Sharp Key; if the leſſer Third is next the key it is a flat key.

Now we will ſuppoſe the key in C,  from C to E is four half notes, and from E to G is but three, ſo the greater Third being next the Key makes it ſharp. Again, ſuppoſe the Key in A,  from A to C, is three half notes, and from C to E is four, ſo the leſſer Third being next the Key makes it flat.

Here follows an example how to divide an Octave into half notes, or Tones, which will make you perfect in knowing how many half notes there are in a Flat, or Sharp third, fourth, fifth, ſixth, ſeventh, or eighth, there being twelve half-tones or notes in any Octave when divided.

Firſt learn by Clifs to name your notes a Right,
Then tune with Time, for Muſick's ſweet Delight!

INTRODUCTION.



Notes on the five Lines shewing that the eight Notes contain the Twelve Degrees of Sound.

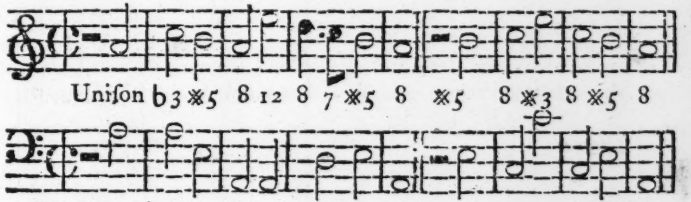
G	A Diapaſon or 8th contains 12 Degrees of Sound.	12
F♯—G♭	A Semidiapaſon or Sep-major or greater - 7th	11
F	A Sep-minor or leſſer - - - 7th	10
E	A Hexachord major or greater - - 6th	9
D♯—E♭	A Hexachord minor or leſſer - - - 6th	8
D	A Diapente or perfect - - - - 5th	7
C♯—D♭	A Semi-diapente or leſſer - - - - 5th A Tritone or greater - - - 4th	6
C	A Diateſſaron or perfect - - - 4th	5
B	A Ditone or major - - - 3d	4
A♯—B♭	A Semiditone or minor - - 3d	3
A	A Tone or major - - - 2d	2
G♯—A♭	A Semitone or minor - - - 2d	1
G	An Uniſon or one Sound.	

An Example of the Concords and Diſcords with their Octaves.

	Diſcords		Diſcords		Diſcords			
Single Chords	1	2	3	4	5	6	7	8
Single Octaves	8	9	10	11	12	13	14	15
Double ditto	15	16	17	18	19	20	21	22
Treble ditto	22	23	24	25	26	27	28	29

Concords are an Uniſon, 5, 8, 12 and 15th with their Compounds or Octaves; imperfect Concords are a 3, 6, 10 and 13th with their Compounds or Octaves: Diſcords are a 2d, 4th and 7th with their Compounds or Octaves.

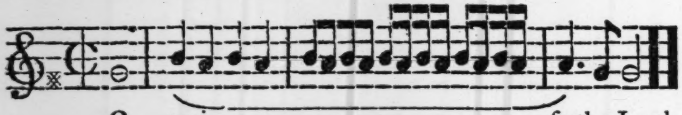
A ſhort Example of the Diſtances from Baſs to Tenor as follows:



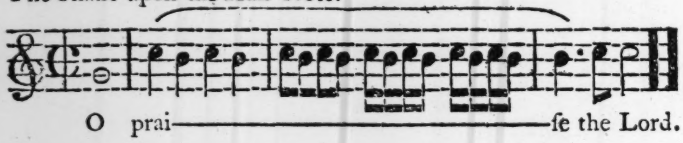
Explained; from A in the Baſs, to A in the Tenor, are both of a ſound, from A in the baſs, to C in the tenor is a ♭3d, from E to B makes a ♯5th, from A to A 8, from A to E is 12, from D to D is 8, from E to B, makes A ♯5th, and from A to A is 8, from E to B is a ♯5th, from C to C is 8, from C to E is a ♯3d, from C to C is 8, from E to B is a ♯5th, and from A to A is 8. Compare this with the Scale of Semitones.

Concords from the Baſs upwards.			Concords from the Baſs downwards.		
From F faut to	3	A lamire.	From F faut to	3	D lafolre
	5	C ſolfaut.		5	B fabmi
	6	D lafolre.		6	A lamire
From E lami to	3	G ſolreut.	From E lami to	3	C ſolfaut
	5	B Fabmi.		5	A lamire
	6	C ſolfaut.		6	G ſolreut
From D lafolre to	3	F faut.	From D lafolre to	3	B fabmi
	5	A lamire.		5	G ſolreut
	6	B fabmi.		6	F faut
From C ſolfaut to	3	E lami.	From C ſolfaut to	3	A lamire
	5	G ſolreut.		5	F faut
	6	A lamire.		6	E lami
From B fabmi to	3	D lafolre.	From B fabmi to	5	G ſolreut
	5	F faut.		5	E lami
	6	G ſolreut.		6	D lafolre
From A lamire to	3	C ſolfaut.	From A lamire to	3	F faut
	5	E lami.		5	D lafolre
	6	F faut.		6	C ſolfaut
From G ſolreut or Gamut to	3	B fabmi.	From G ſolreut or Gamut to	3	E lami
	5	D lafolre.		5	C ſolfaut
	6	E lami.		6	B fabmi
Theſe to be reckoned upwards.			Theſe reckoned downwards.		

Here is an example which I would not have you fail to obſerve; which is the Shake or Trill.

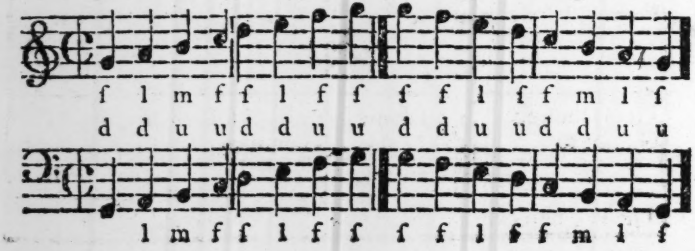


The Shake upon the Half-Note.

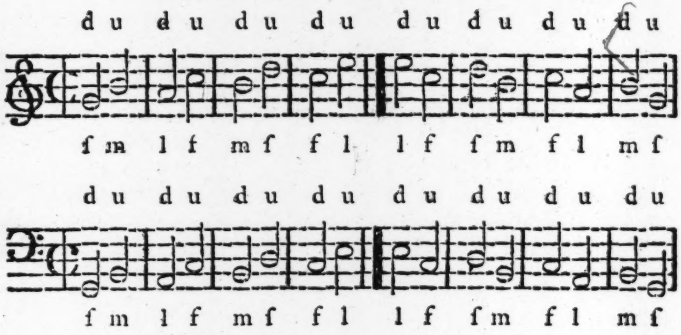


I hope I have laid before you a ſufficient foundation for a young beginner to work upon, now I ſhall lay before you a leſſon or two to tune your voice; but ſtill as you go on to peruſe your Introduction.

The eight notes, aſcending and deſcending for tuning the voice.



The Breaking by Thirds, aſcending and deſcending.



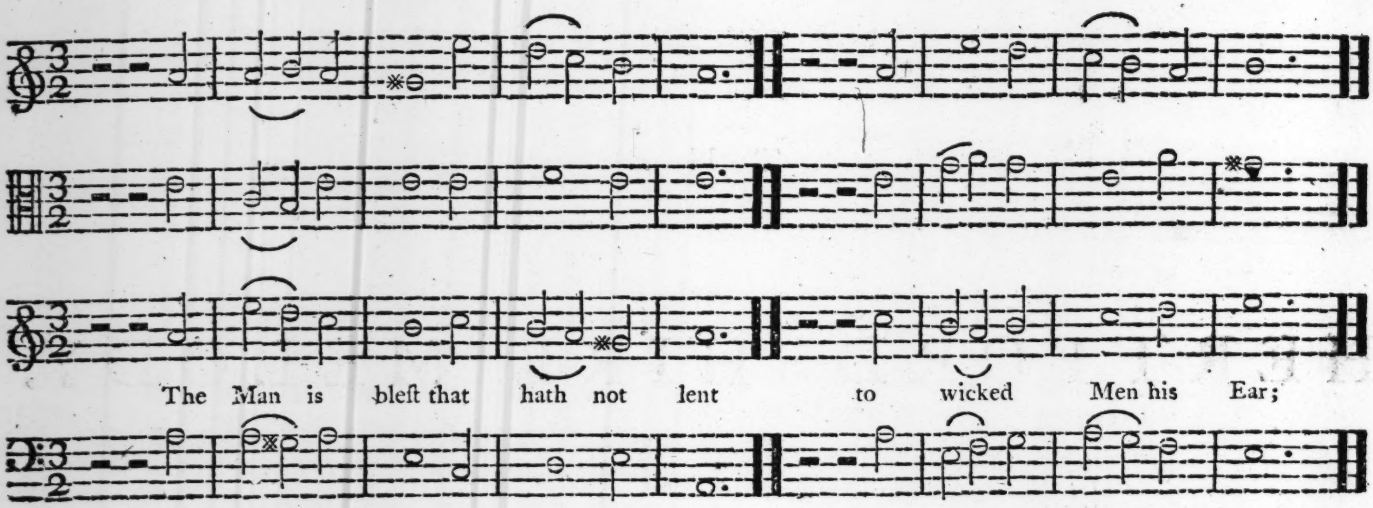
I hope I have laid before you (as I ſaid before) the Theory or Ground of Muſick, all that I ſhall ſay now, is, to deſire the practitioner to conſider, that it is not given to the idle, but they muſt attain to it by induſtry.

THE

HERTFORDSHIRE MELODY.

Croule Tune.

PSALM I.



II. But in the law of God the Lord,
Doth ſet his whole delight,
And in the ſame doth exerciſe
Himſelf both Day and Night.

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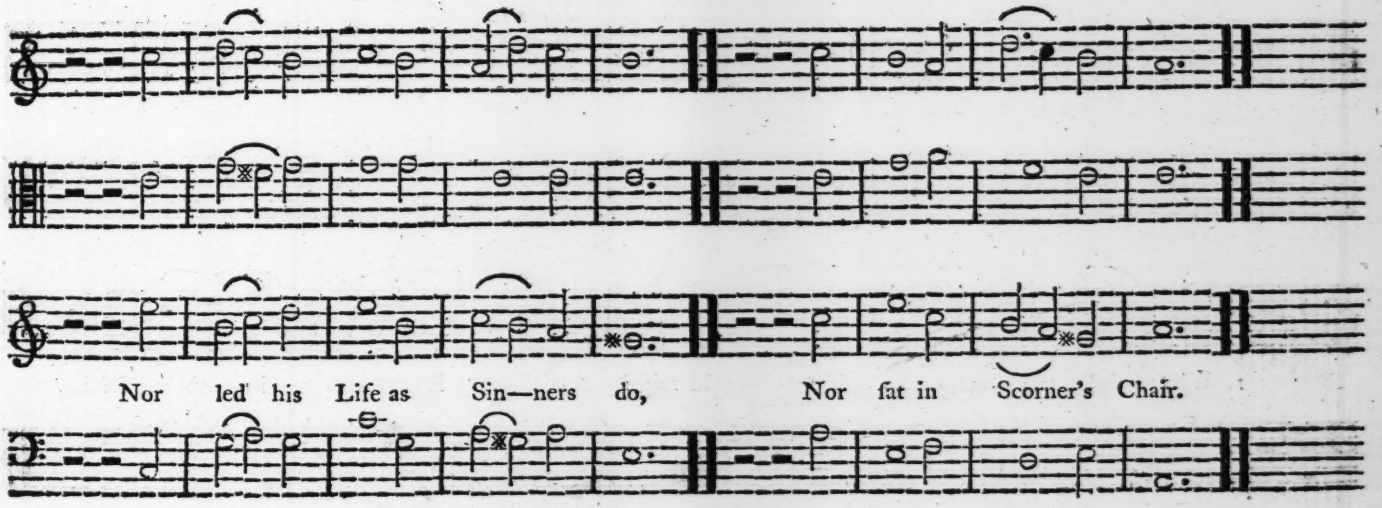
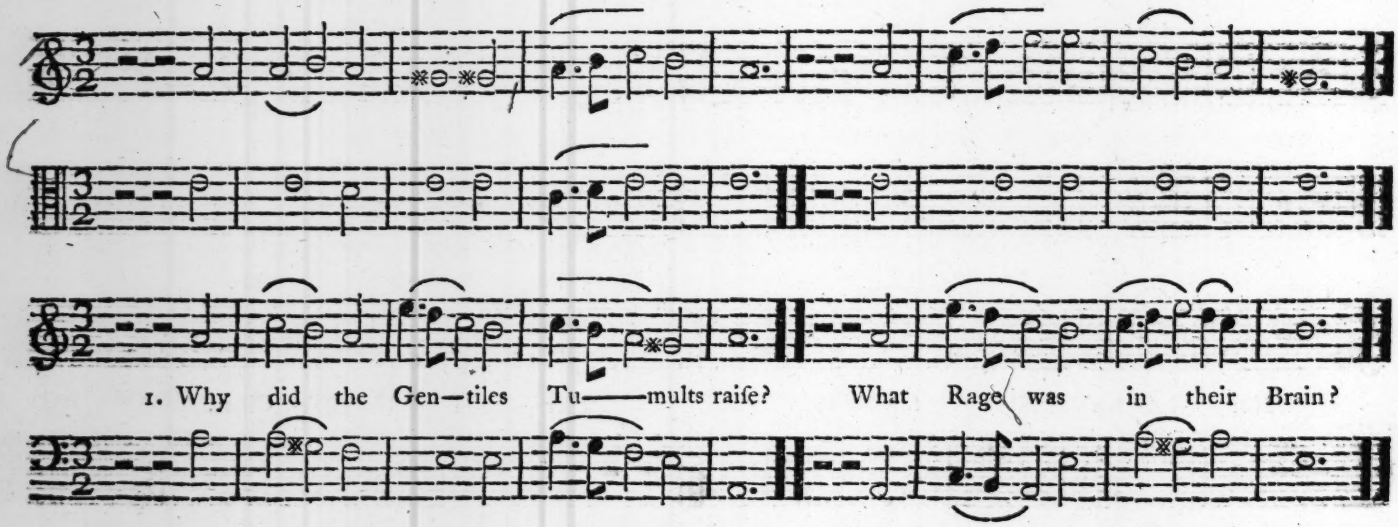


III. He ſhall be like a tree that is
Planted the rivers nigh,
Which in due Seaſon bringeth forth
It's fruit abundantly.

PSALM II.



II. The kings and rulers of the earth
Conſpire and are all bent
Againſt the Lord, and Chriſt his Son,
Whom he among us ſent.

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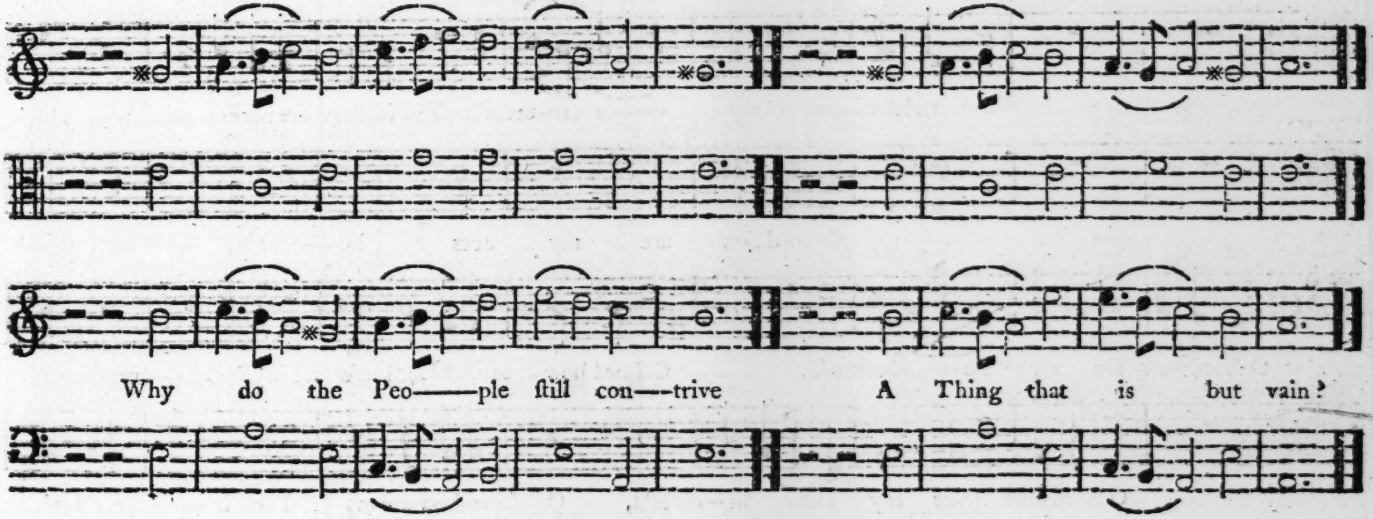
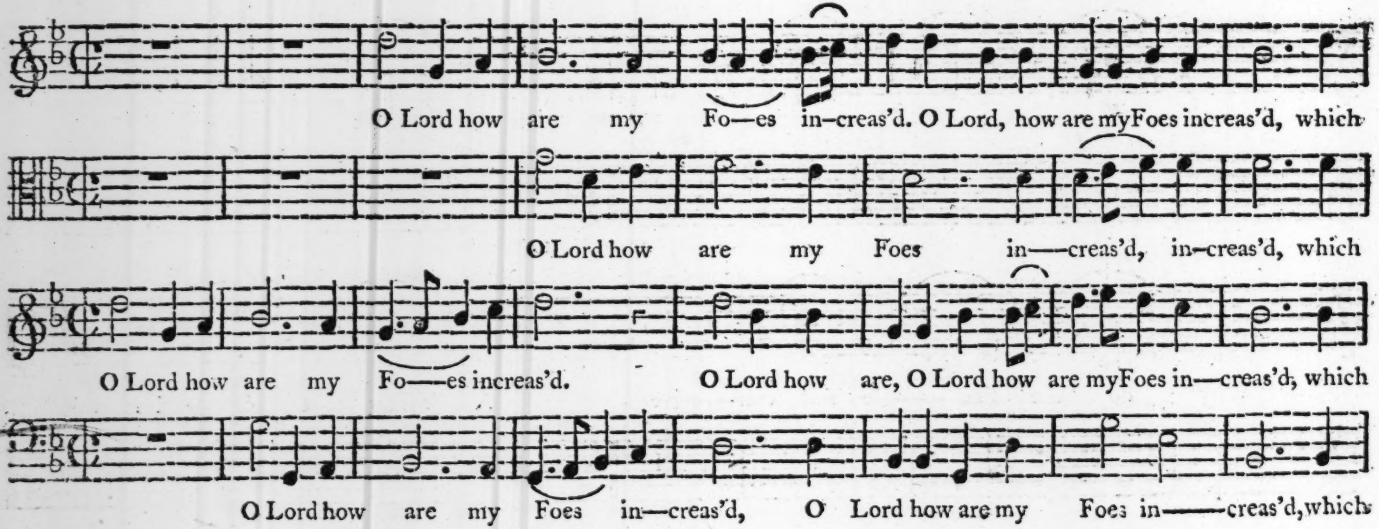


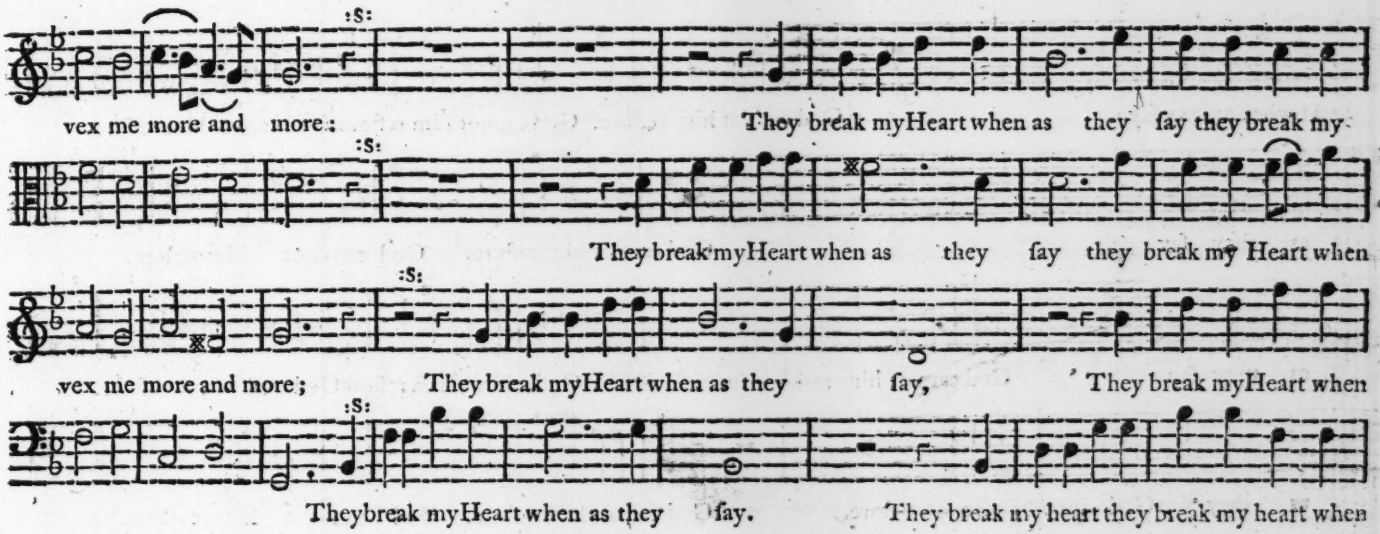
III. Shall we be bound to them, ſay they,
Let all their bands be broke;
And of their doctrine and their law
Let us reject the yoke.

PSALM III.



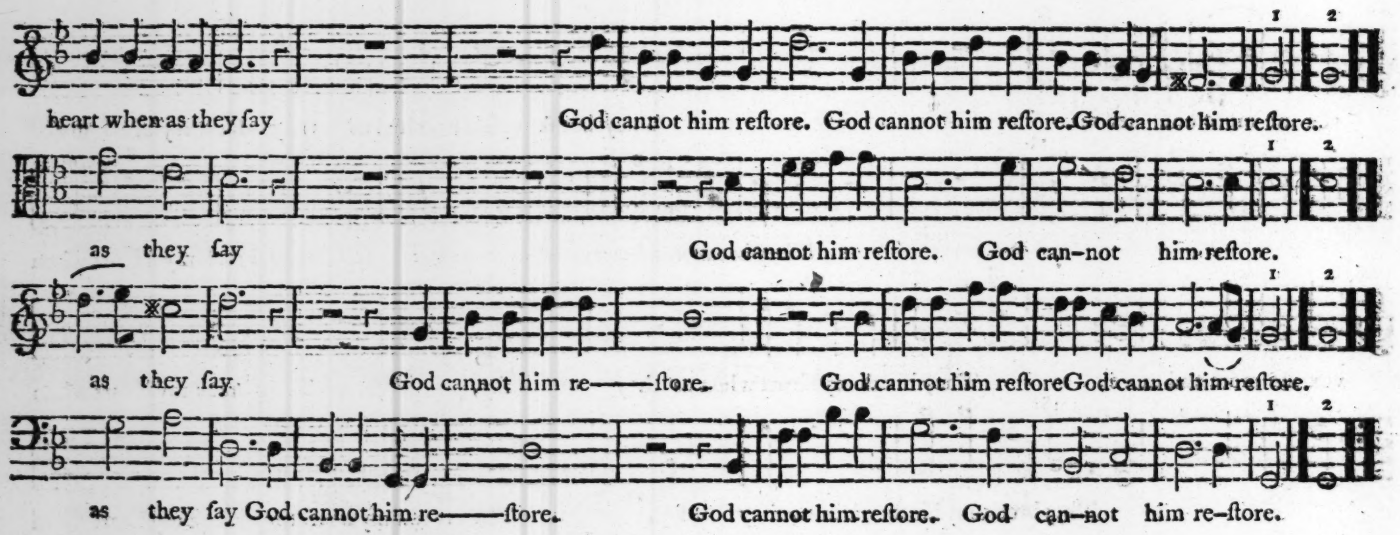
II. But thou, O Lord, art my defence,
When I am hard beſtead:
My worſhip and my honour both,
And thou hold'ſt up my head.

CONTINUED.



III. Then with my voice unto the Lord
I did both call and cry,
And he out of his holy hill
Did hear me ſpeedily.

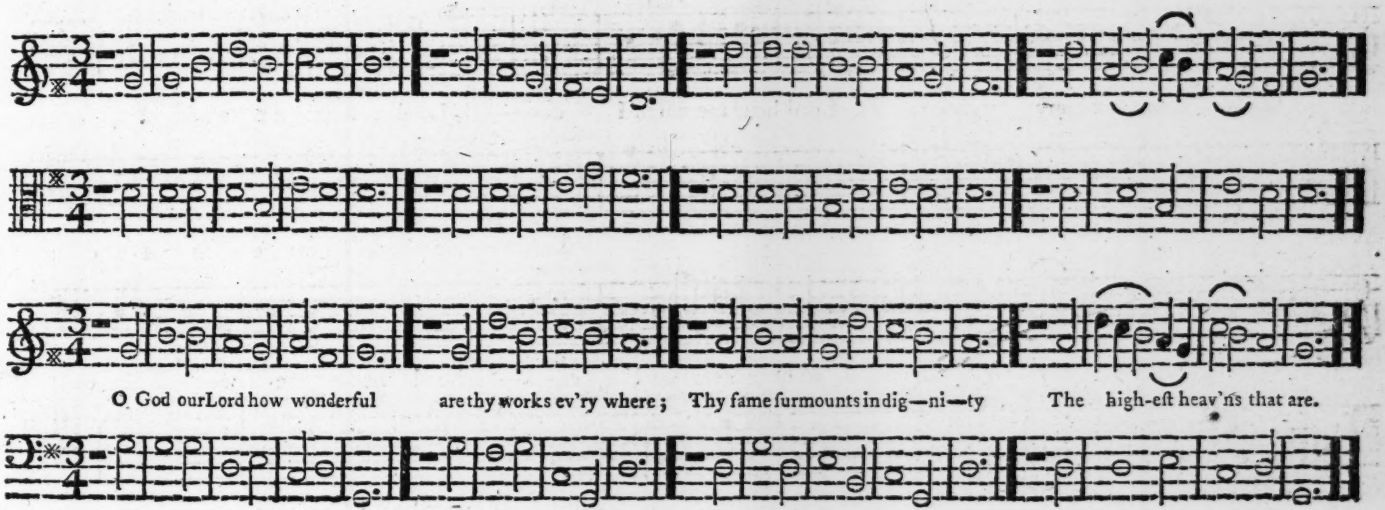
CONTINUED.



IV. I laid me down, and quietly
I ſlept and roſe again:
For why? I knew aſſuredly
The Lord did me ſuſtain.

Colcheſter Tune.

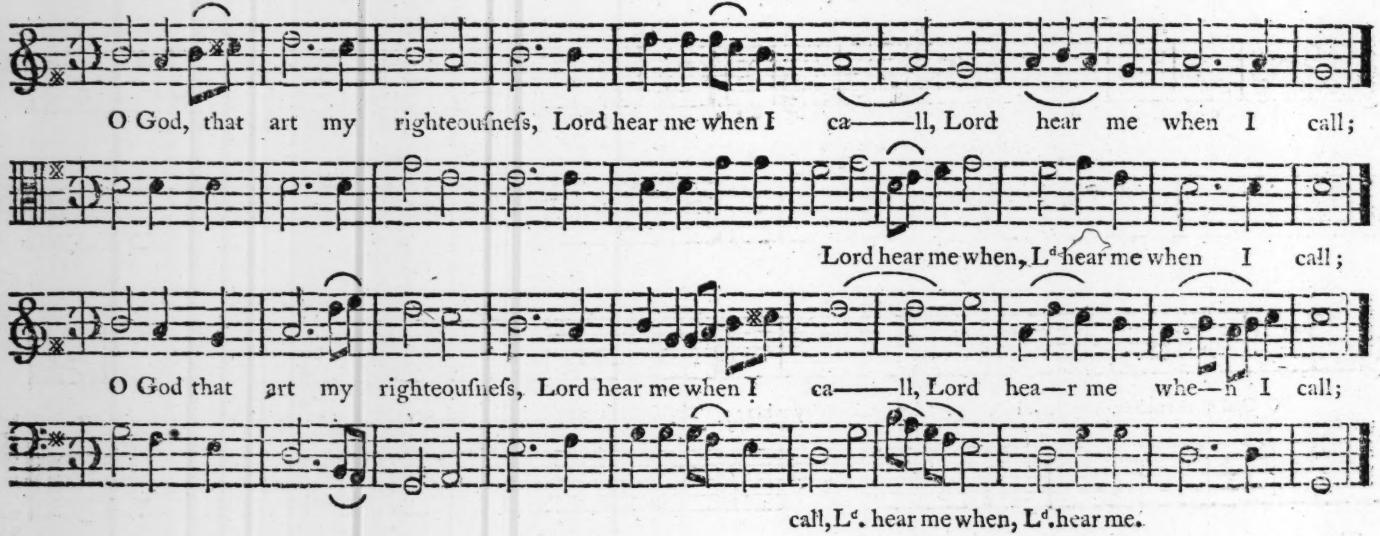
PSALM VIII.



II. E'en by the mouth of ſuckling babes
Thou wilt confound thy foes;
For in thoſe babes thy might is ſeen,
Thy graces they diſcloſe.

Normanton Tune.

PSALM IV.



II. Have mercy, Lord, therefore on me,
And grant me my requeſt;
For unto Thee inceſſantly
To cry I will not reſt.

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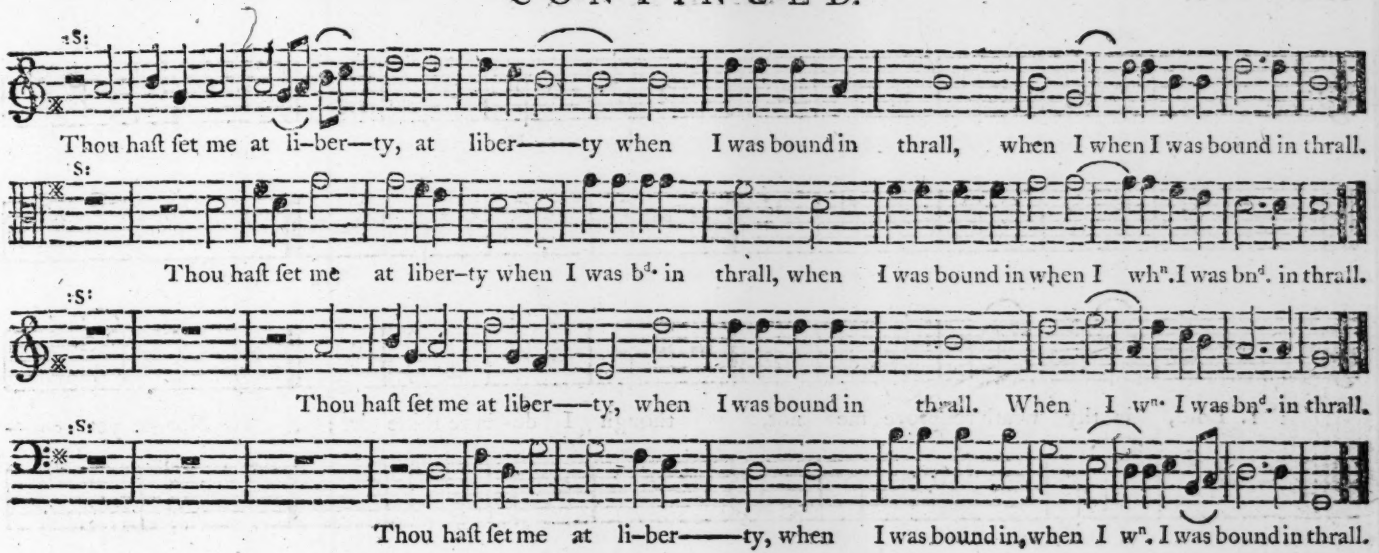
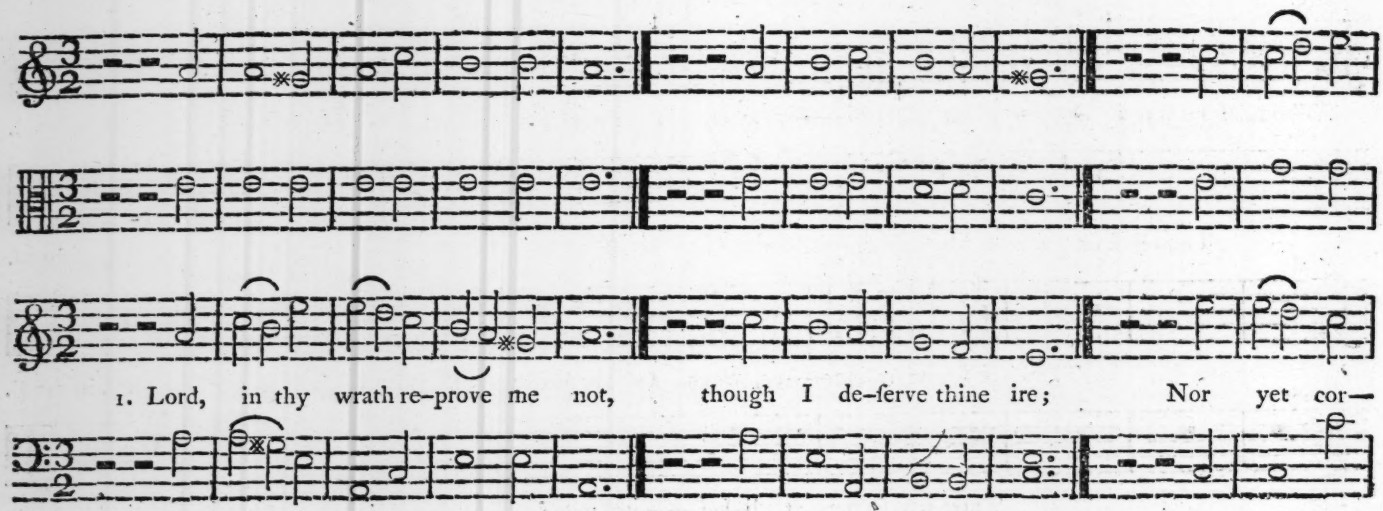


III. O mortal men! how long will ye
My glory thus deſpiſe?
Why wander ye in vanity,
And follow after lies?

Townesſs Tune.

PSALM VI.



II. For I am weak, therefore, O Lord,
Of mercy me forbear,
And heal me, Lord, for why? thou know'ſt
My bones do quake for fear.

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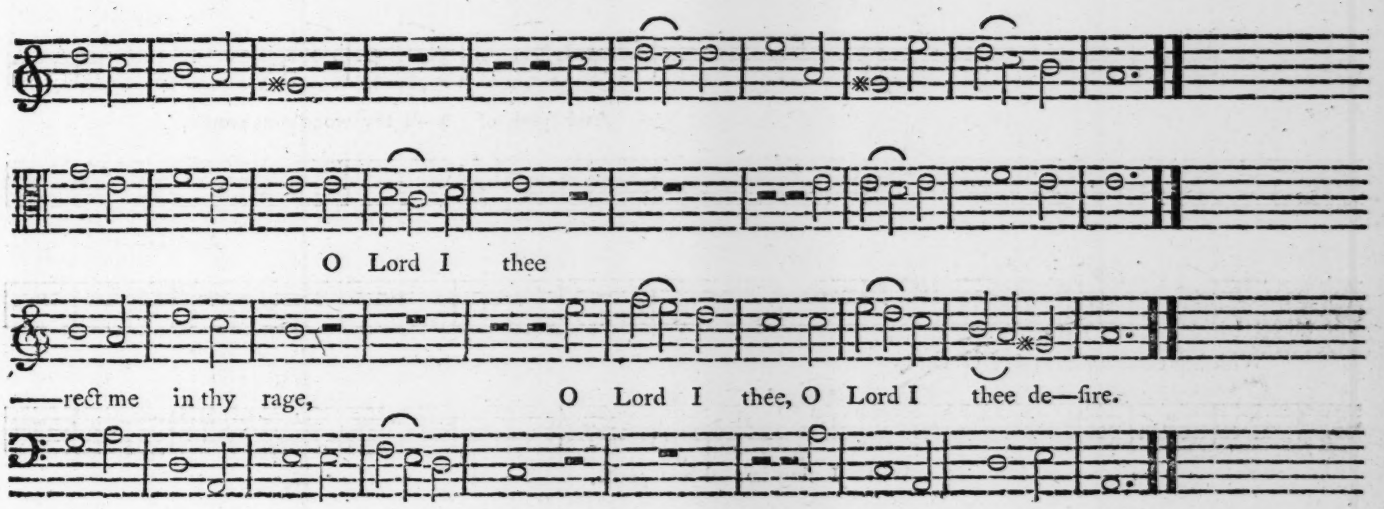
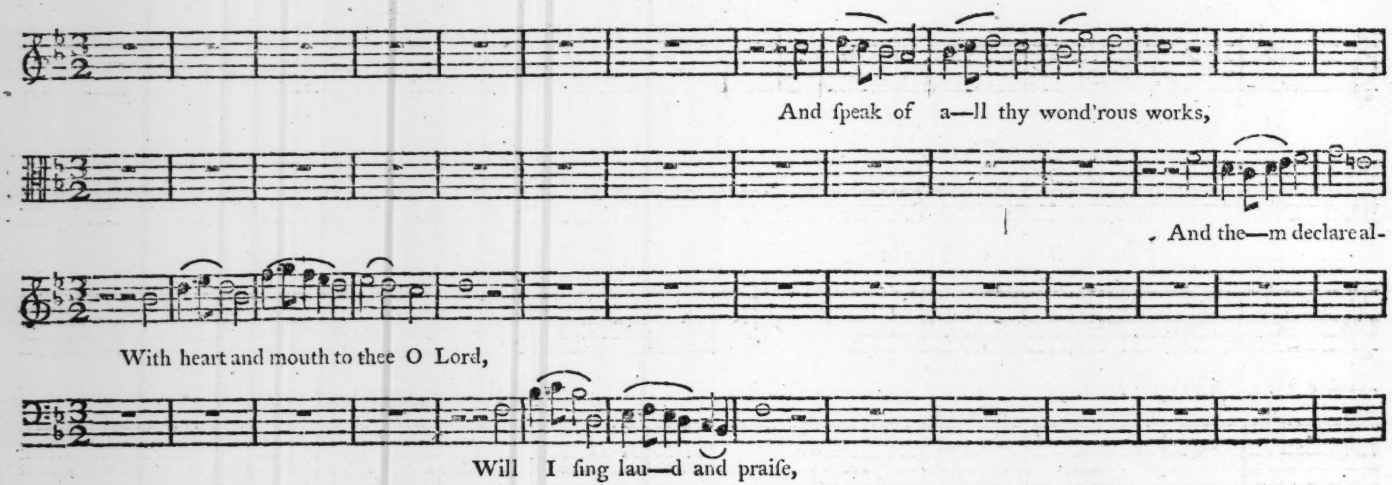


III. My ſoul is troubled very ſore,
And vex'd exceedingly:
But, Lord, how long wilt thou delay
To cure my miſery?

Darking Tune.

PSALM IX.



II. I will be glad, and much rejoice
In thee, O God moſt high,
And make my ſongs extol thy name
Above the ſtarry ſky.

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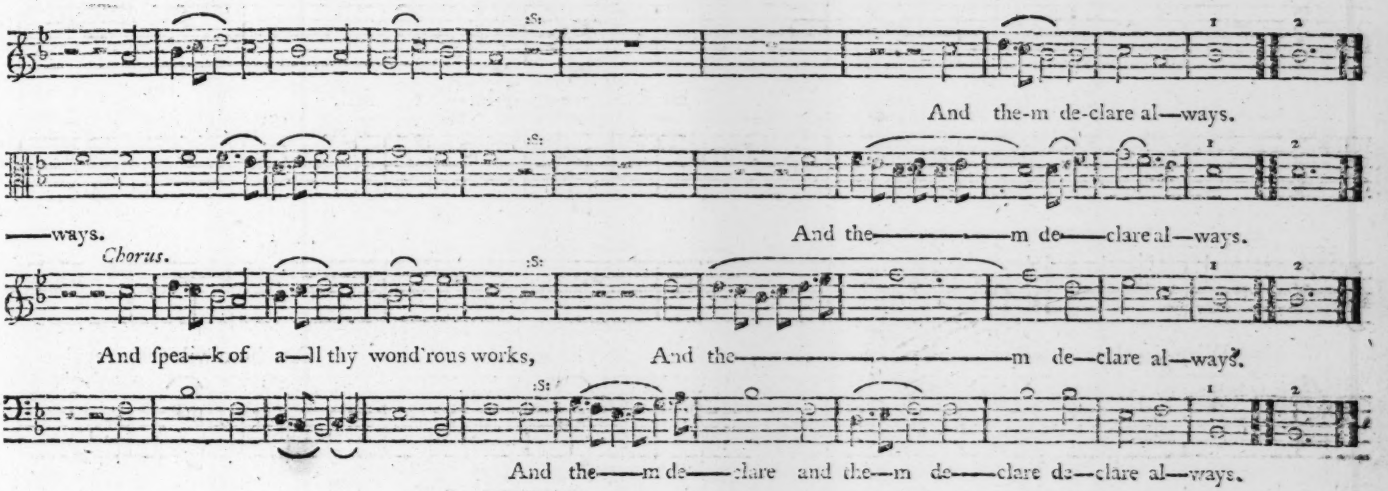
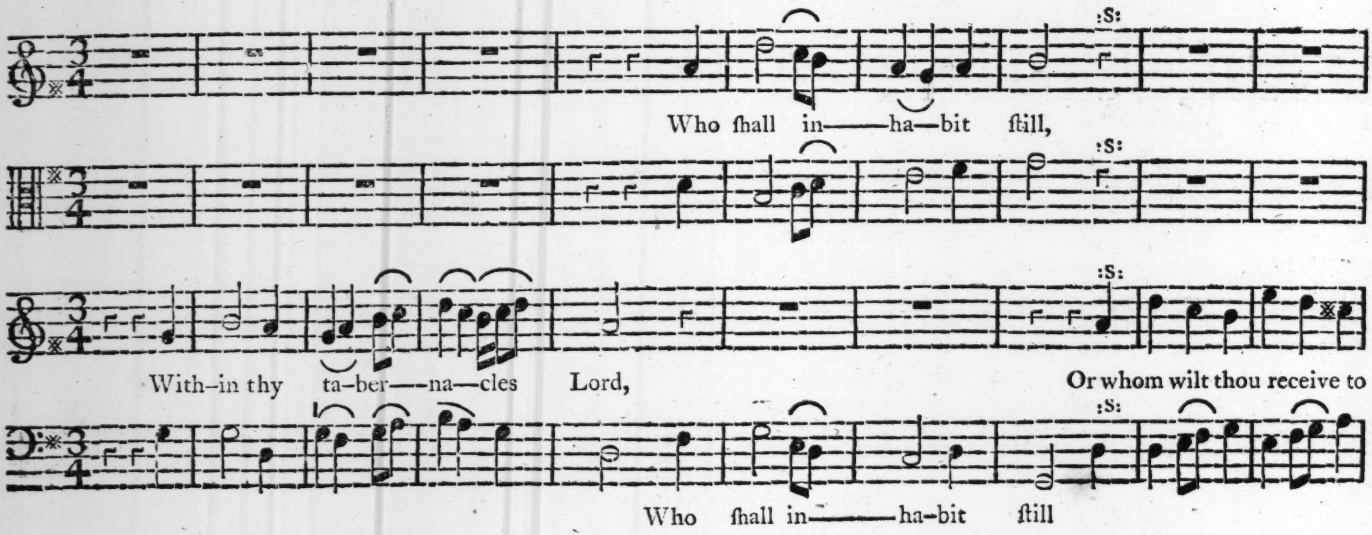


III. Becauſe my foes are driven back
And turned unto flight;
They do fall down, and are deſtroy'd
By thy great pow'r and might.

PSALM XV.



II. The man whoſe life is uncorrupt,
Whoſe works are juſt and ſtraight;
Whoſe heart doth think the very truth,
And tongue ſpeaks no deceit.

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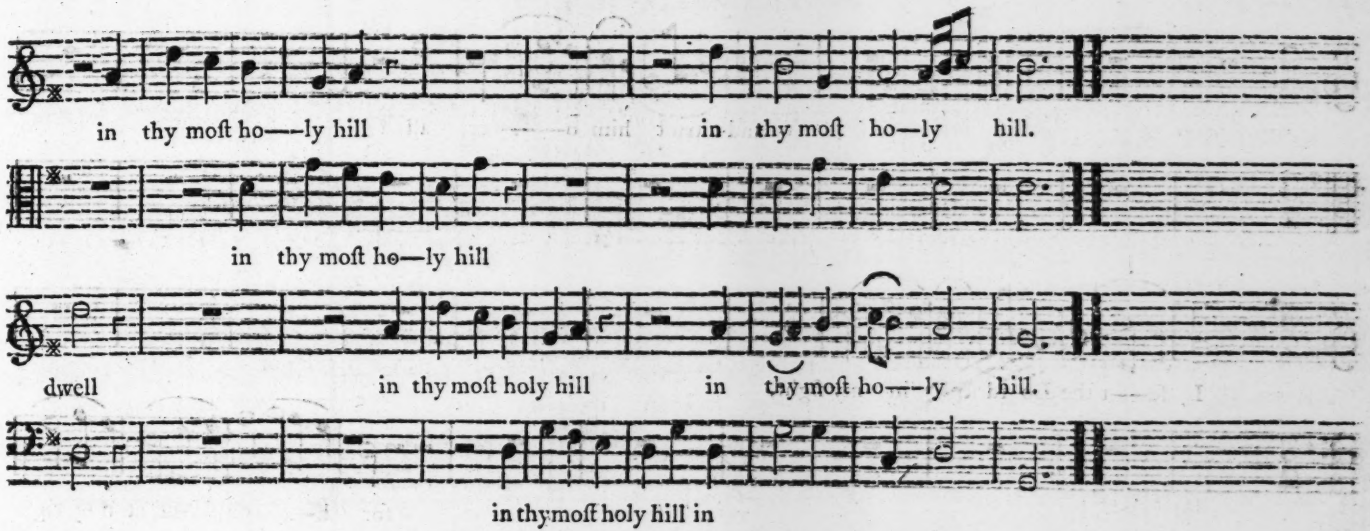
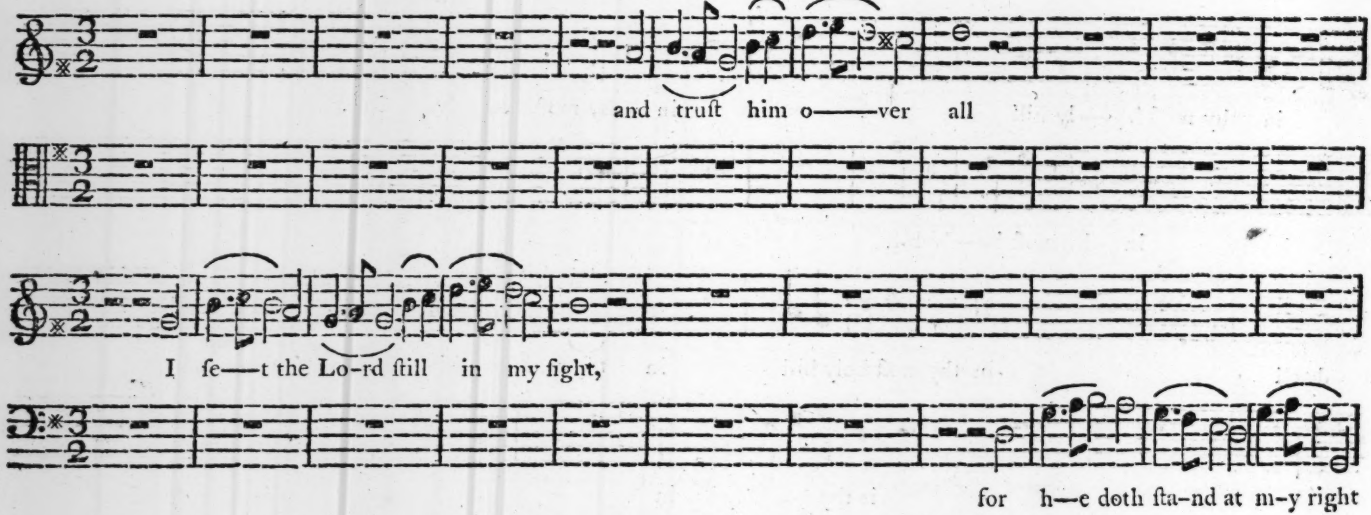


III. That to his neighbour doth no ill
In body, goods or name;
Nor willingly doth ſlanders raiſe,
Which might impair the ſame.

Dorcheſter Tune.

PSALM XVI.



IX. Wherefore my heart and tongue alſo
Rejoice exceedingly;
My fleſh doth likewiſe reſt in hope
To riſe again; for why?

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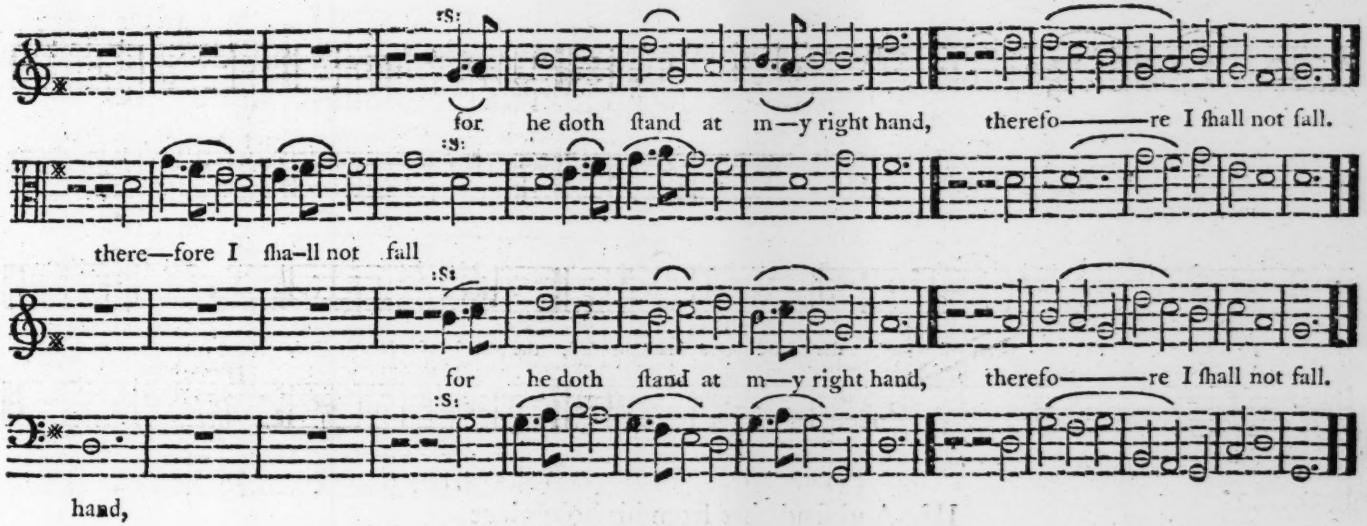
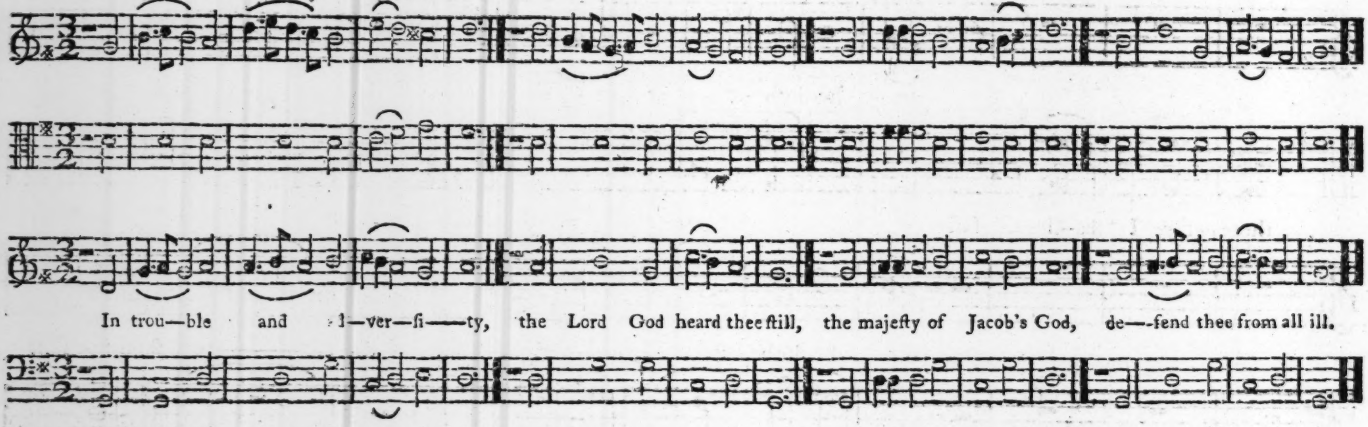


X. Thou wilt not leave my ſoul in hell
Becauſe thou loveſt me;
Nor yet wilt give thy holy one
Corruption for to ſee.

Harwich Tune.

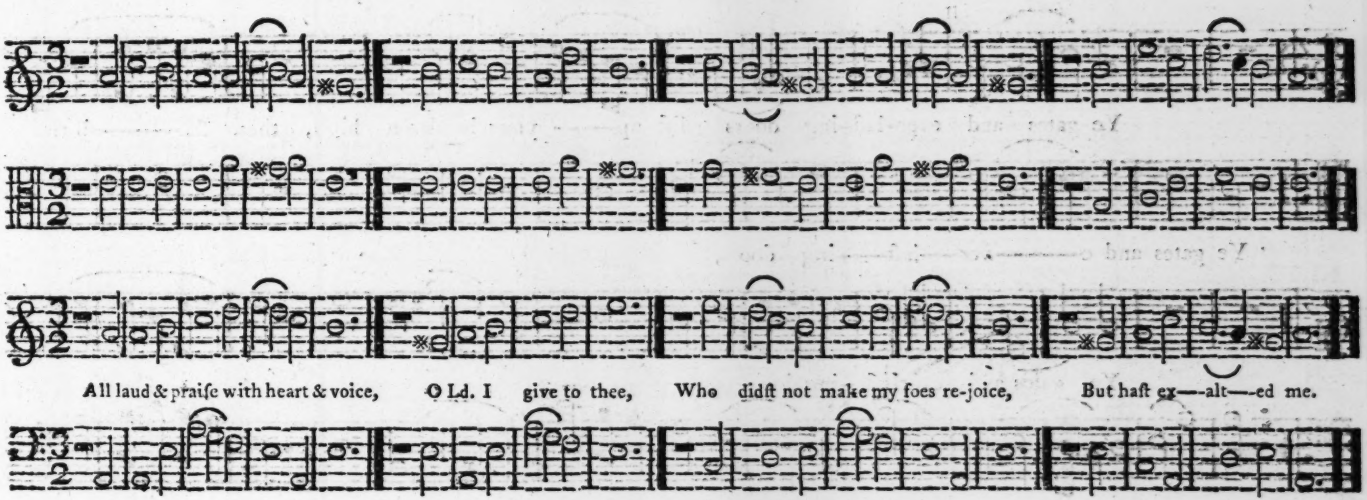
PSALM XX.



III. And ſend thee from his holy place
His help at ev'ry need;
And ſo in Sion 'ſtabliſh thee,
And make thee ſtrong indeed.

Norwich Tune.

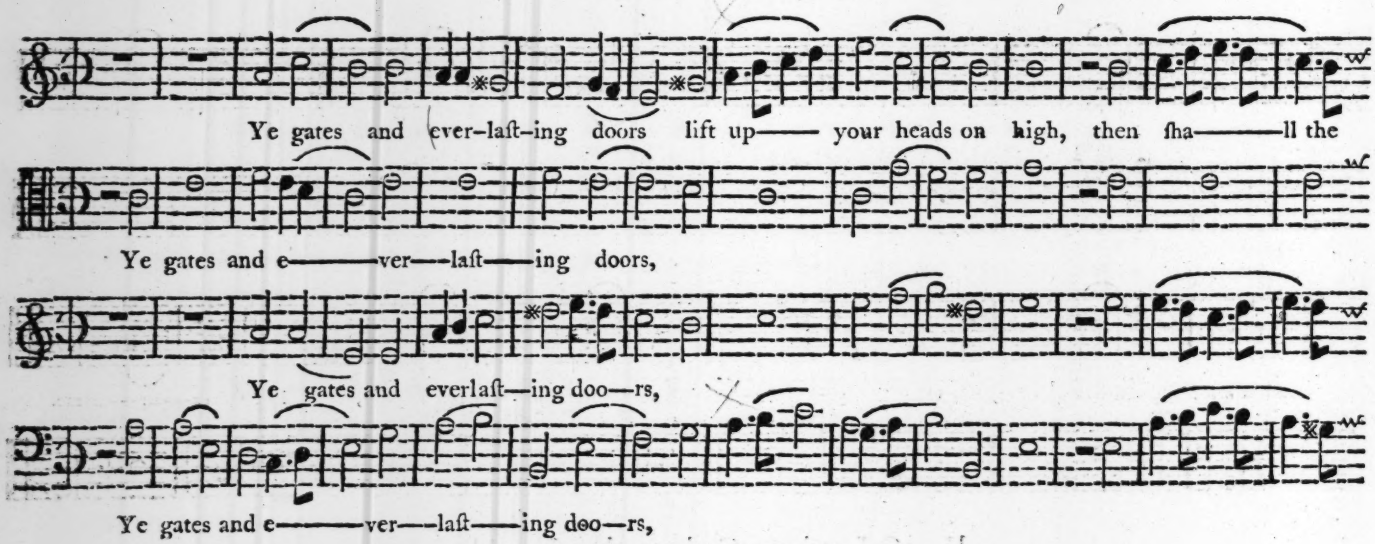
PSALM XXX.



II. O Lord my God, to thee I cry'd
In all my pain and grief;
Thou gav'ſt an ear, and didſt provide
To eaſe me with relief.

Stamford Tune.

PSALM XXIV.



IX. Ye gates and everlaſting doors,
Lift up your heads on high:
Then ſhall the king of glorious ſtate
Come in triumphantly.

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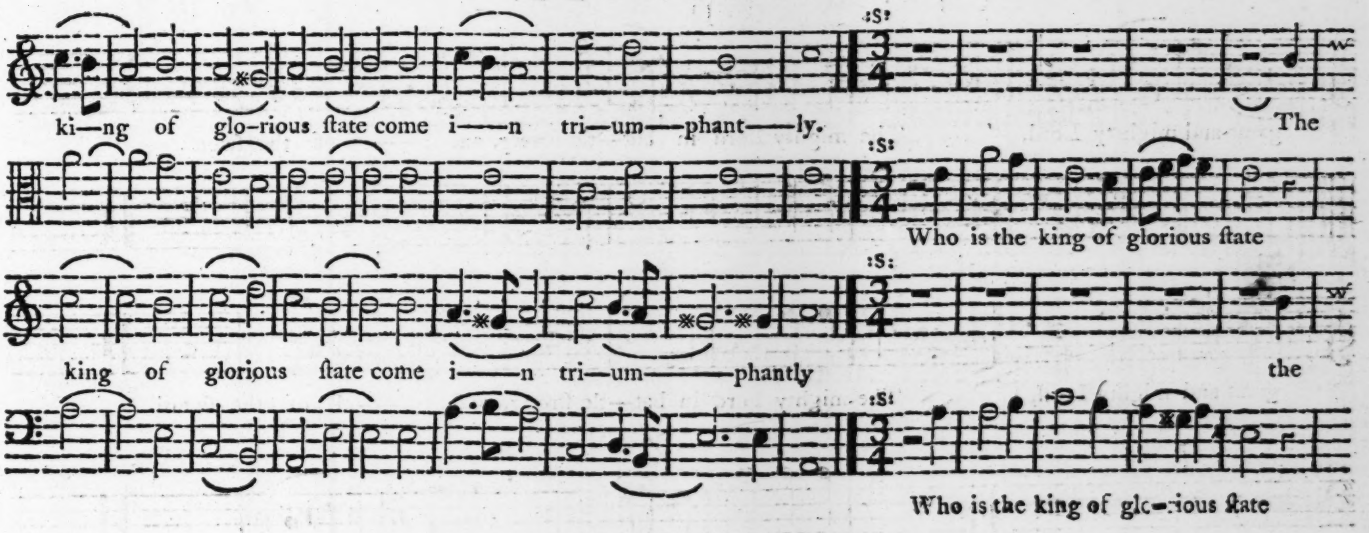

Who is the King of glorious ſtate?
The Lord of Hoſts it is:
The kingdom and the royalty
Of glorious ſtate is his.

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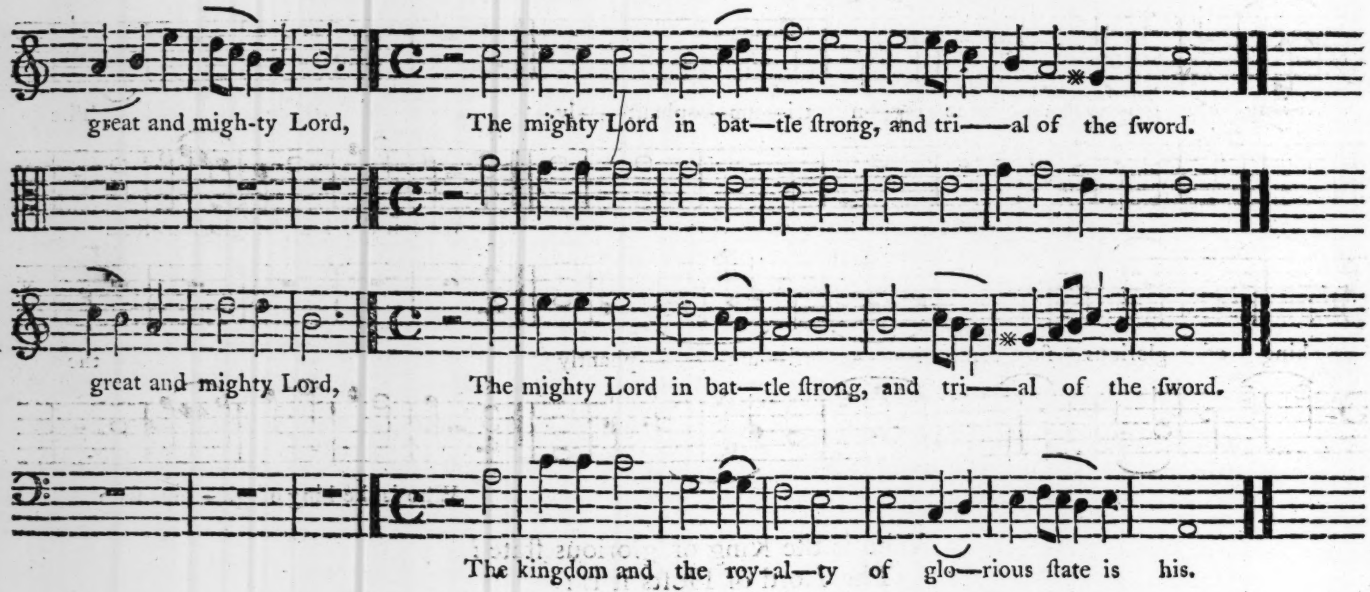
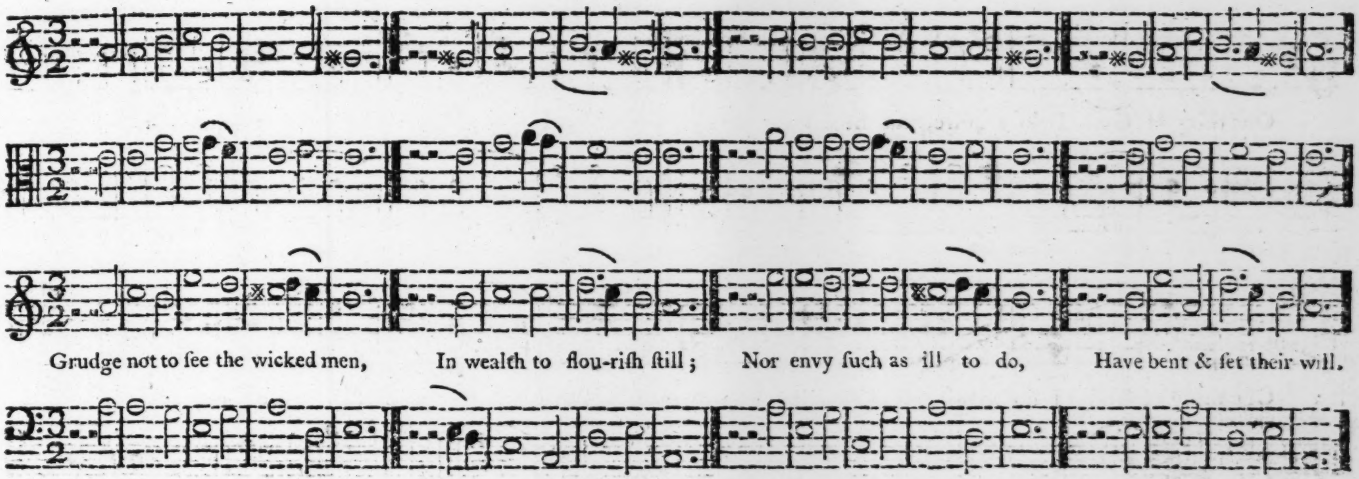

great and migh-ty Lord, The mighty Lord in bat—tle ſtrong, and tri——al of the ſword.
great and mighty Lord, The mighty Lord in bat—tle ſtrong, and tri——al of the ſword.
The kingdom and the roy-al—ty of glo—rious ſtate is his.

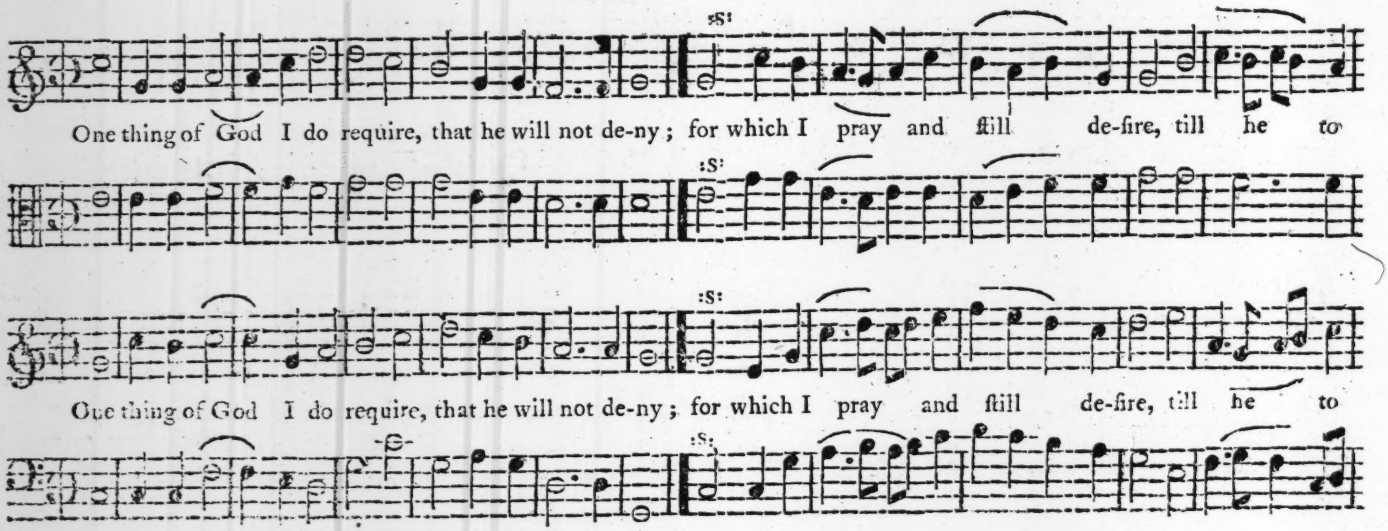
PSALM XXXVII.



II. For as the graſs and the green herb,
Do wither and decay,
So ſhall their great poſterity
Soon fade and paſs away.

Great Leck Tune.

PSALM XXVII.



V. That I within his holy place,
My life throughout may dwell,
To ſee the beauty of his face,
And view his temple well.

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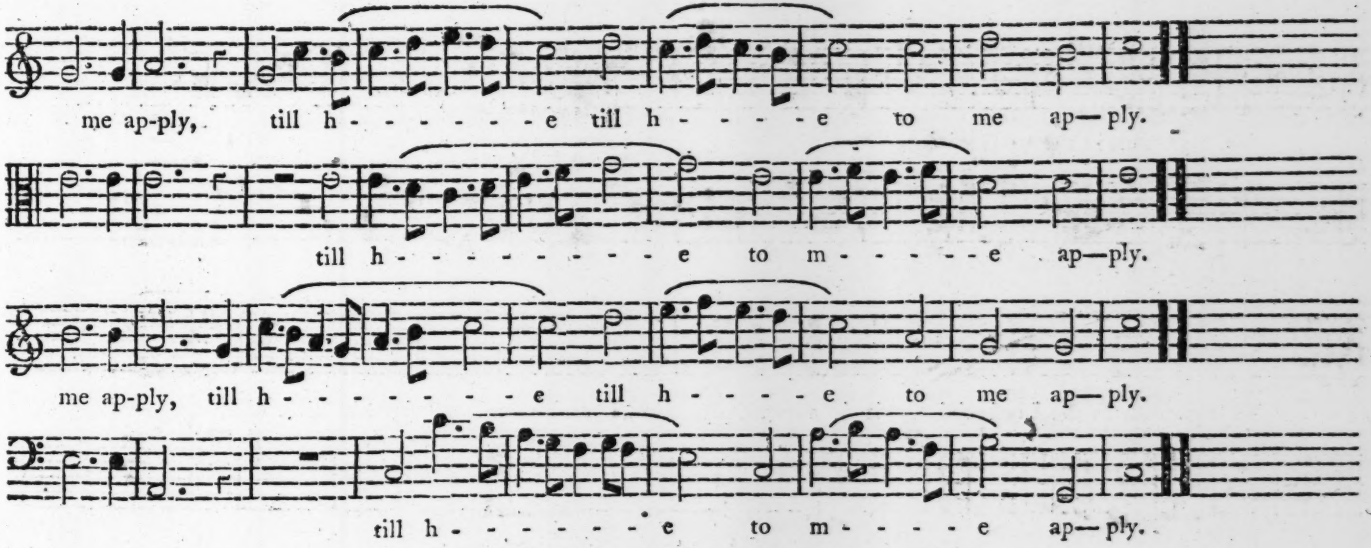
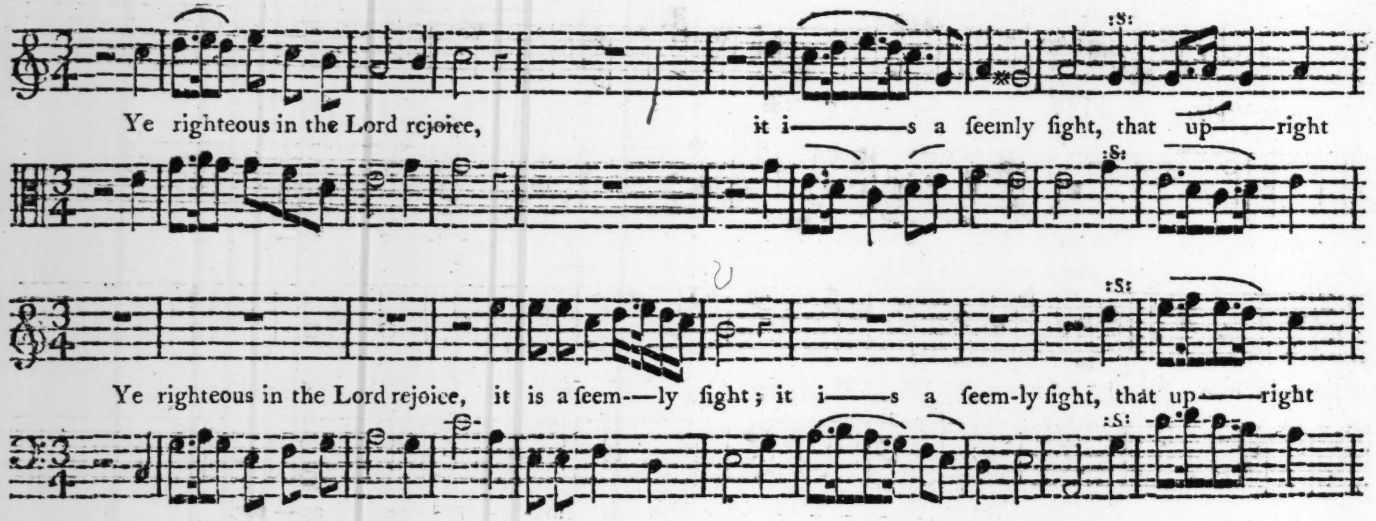


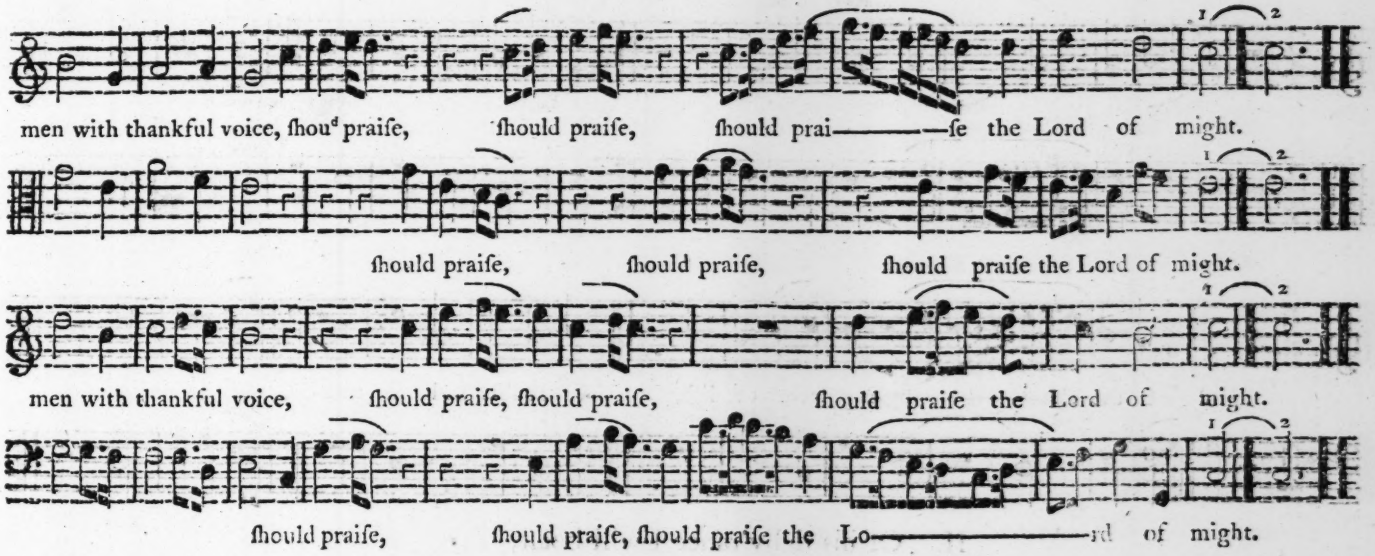
VI. In time of dread he ſhall me hide
Within his place moſt pure,
And keep me ſecret by his ſide,
As on a rock moſt ſure.

PSALM XXXIII.

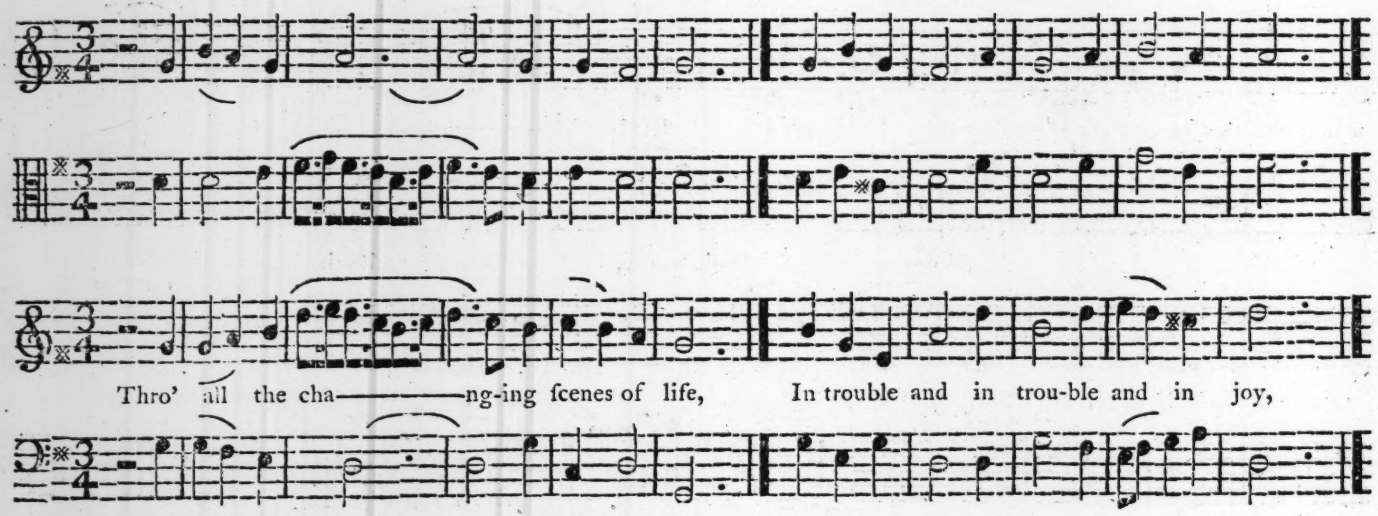


II. Praiſe ye the Lord with harp, and ſing
To him with pſaltery,
With ten-ſtring'd inſtruments ſounding
Praiſe ye the Lord moſt high.

CONTINUED.


men with thankful voice, ſhou^d praiſe, ſhould praiſe, ſhould prai——ſe the Lord of might.
ſhould praiſe, ſhould praiſe, ſhould praiſe the Lord of might.
men with thankful voice, ſhould praiſe, ſhould praiſe, ſhould praiſe the Lord of might.
ſhould praiſe, ſhould praiſe, ſhould praiſe the Lo——rd of might.

PSALM XXXIV. New Verſion.



II. Of his deliv'rance I will boaſt,
Till all that are diſtreſt,
From my example comfort take,
And charm their grief to reſt.

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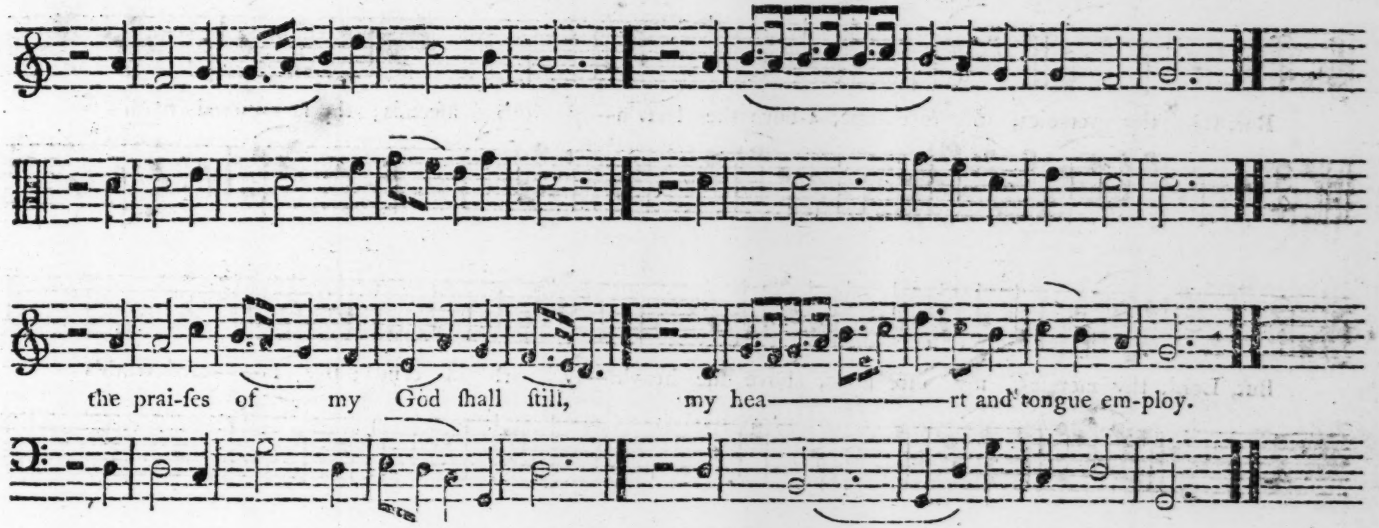
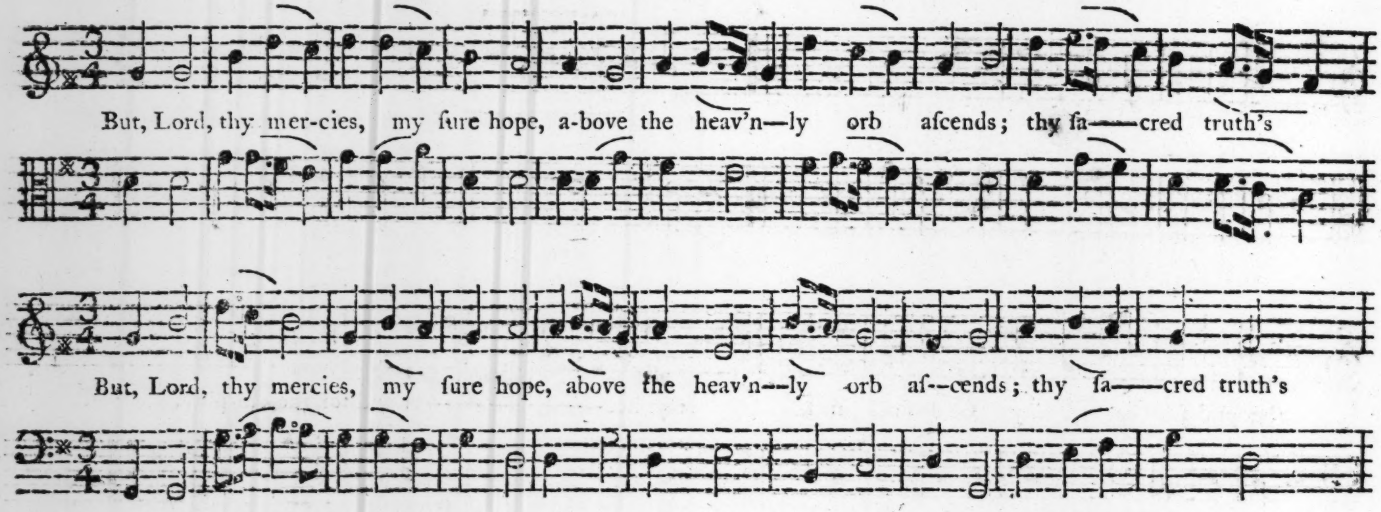


III. O magnify the Lord with me,
With me exalt his name;
When in diſtreſs to him I call'd, &c.

Bridgewater Tune. PSALM XXXVI. New Verſion.



VI. Thy juſtice like the hills remain,
Unfathom'd depths thy judgments are;
Thy providence the world ſuſtains,
The whole creation is thy care.

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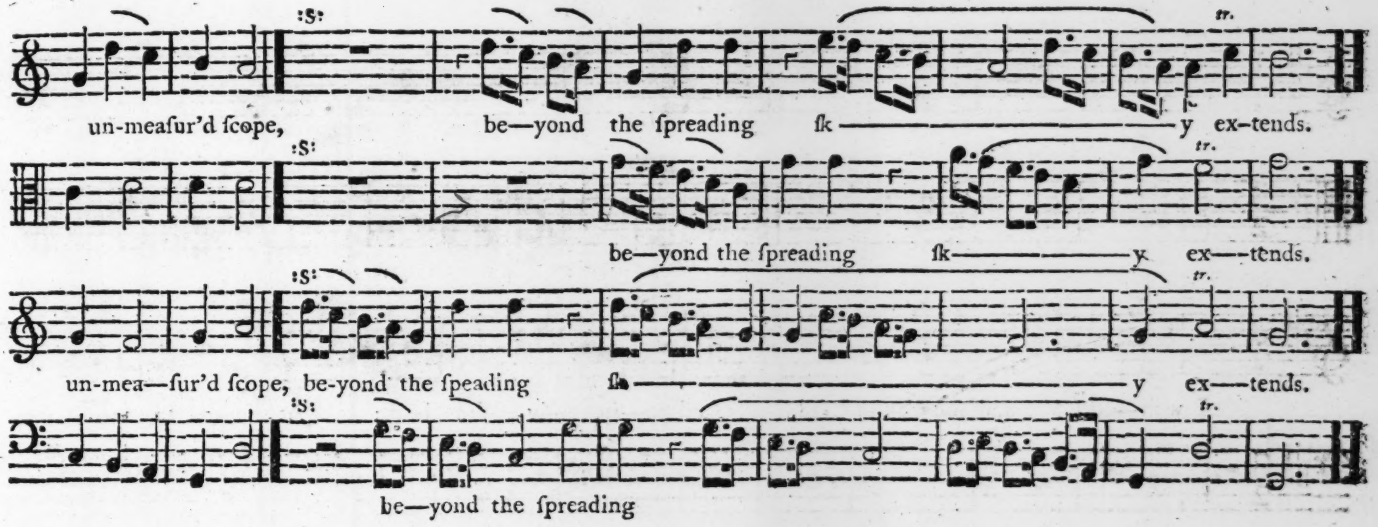
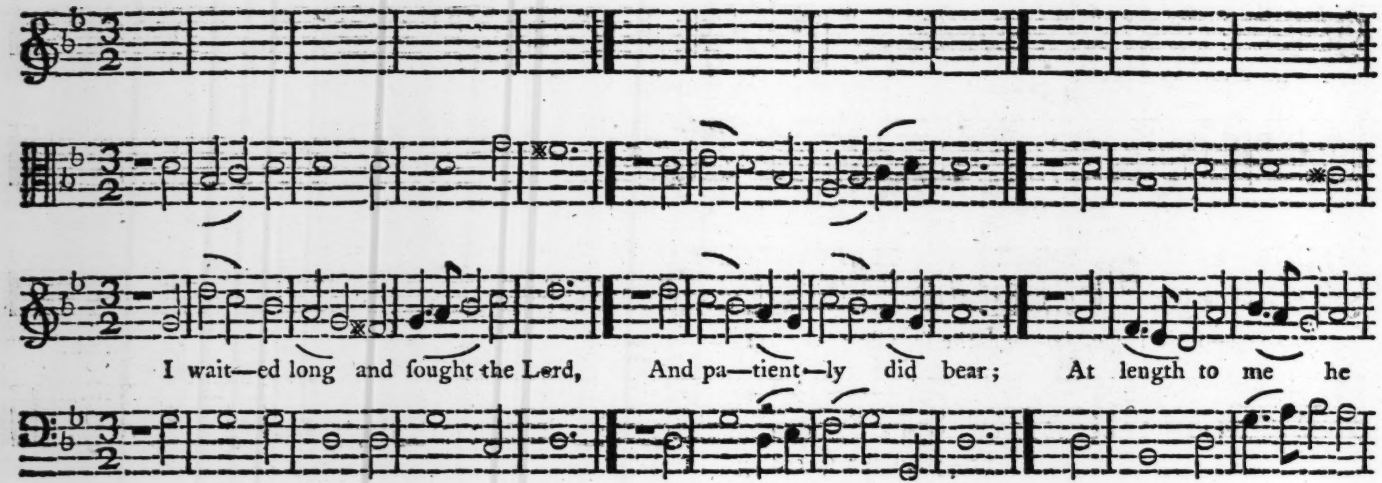


VII. Since of thy goodneſs all partake,
With what aſſurance ſhould the juſt
Thy ſhelt'ring wings their refuge make,
And ſaints to thy protection truſt.

The HERTFORDSHIRE MELODY.

PSALM XL.



II. He brought me from the dreadful pit,
Out of the mire and clay:
Upon a rock he ſet my feet,
And he did guide my way.

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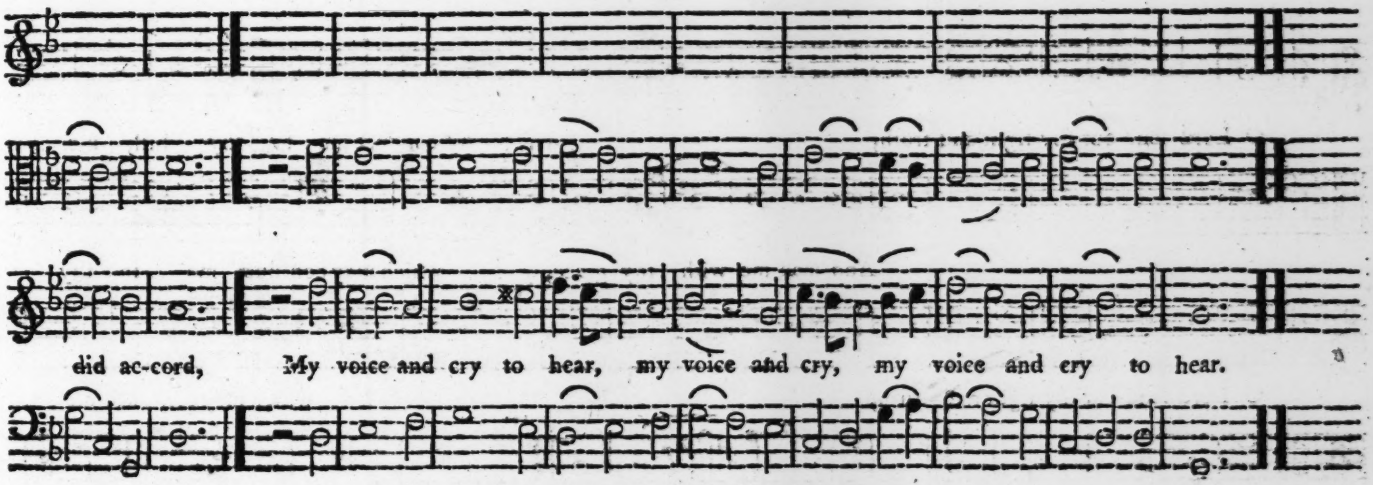
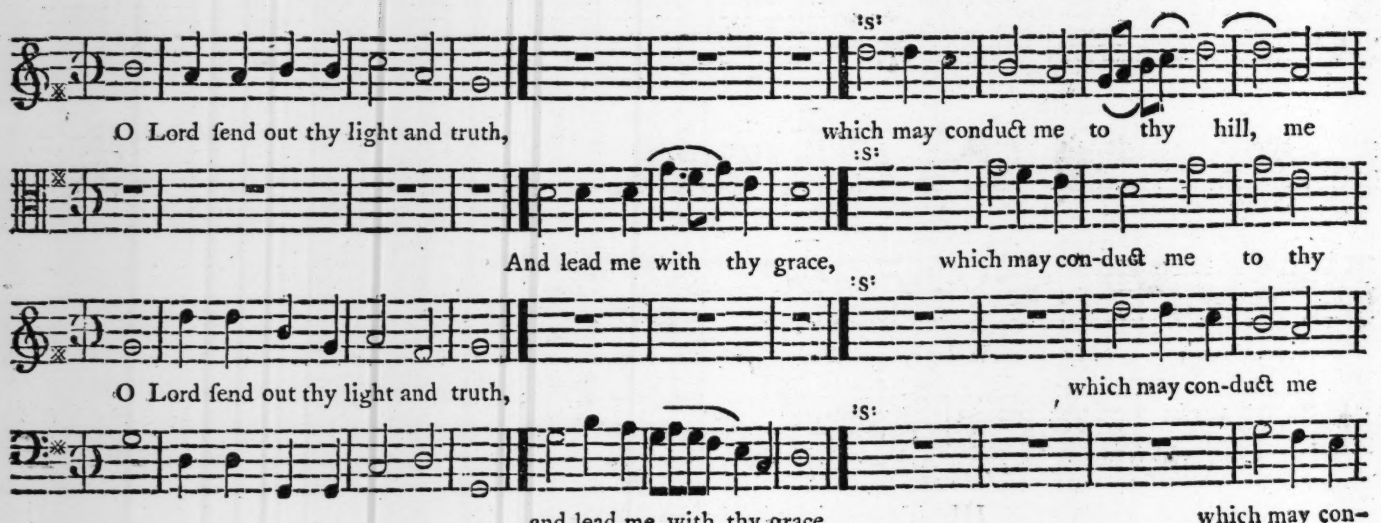


III. To me he taught a pſalm of praiſe,
Which I muſt ſhew abroad:
And ſing new ſongs of thanks always
Unto the Lord our God.

Woodhouſe Tune.

PSALM XLIII.



IV. Then ſhall I to thy altar go,
With joy to worſhip there:
And on my harp give thanks to thee,
O God, my God moſt dear.

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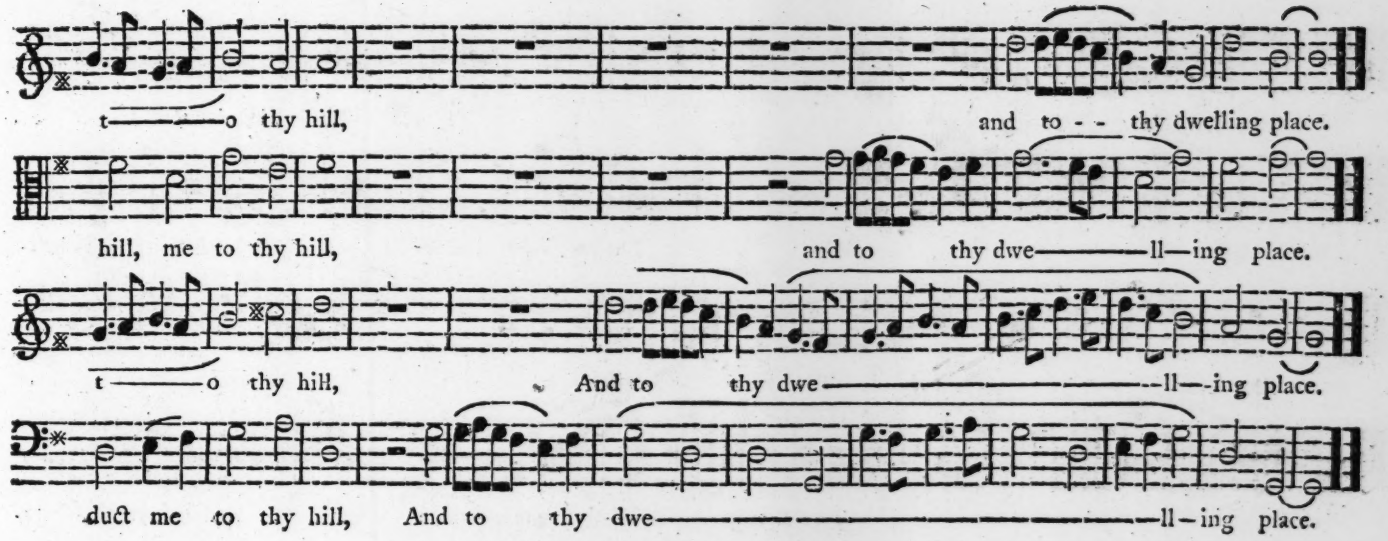
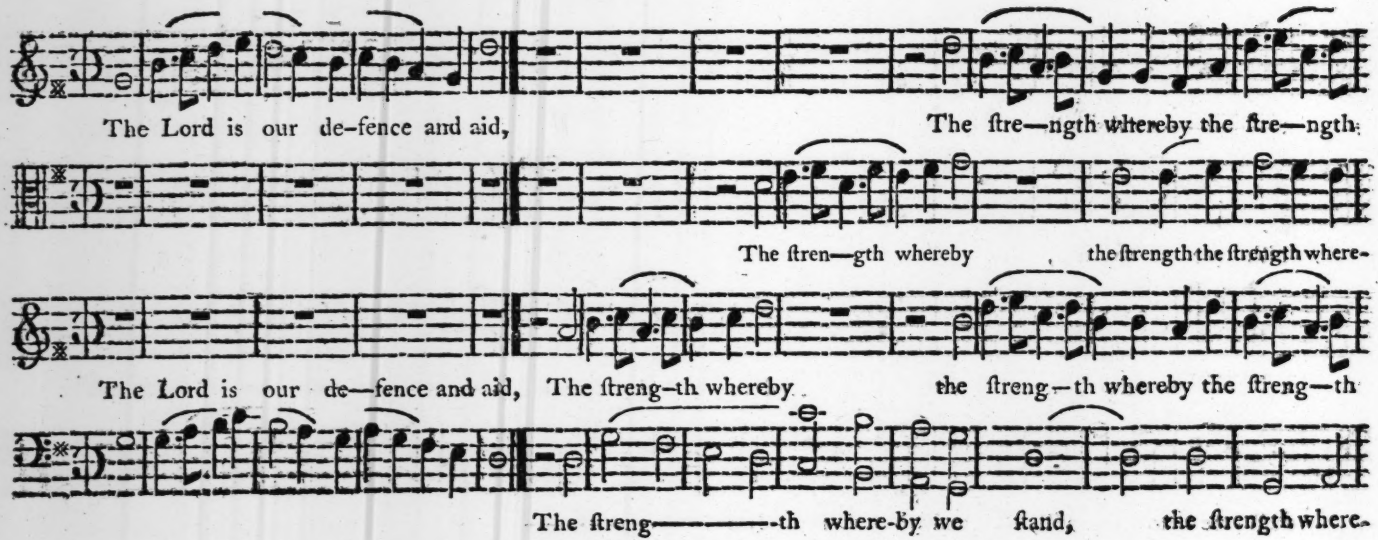


V. Why art thou then ſo ſad, my ſoul,
And fret'ſt thus in my breaſt?
Still truſt in God, for him to praiſe,
I hold it always beſt.

The HERTFORDSHIRE MELODY.

PSALM XLVI.



II. Tho' the earth move, we will not fear,
Tho' mountains high and ſteep
Be thruſt and hurled here and there
Within the ſea ſo deep.

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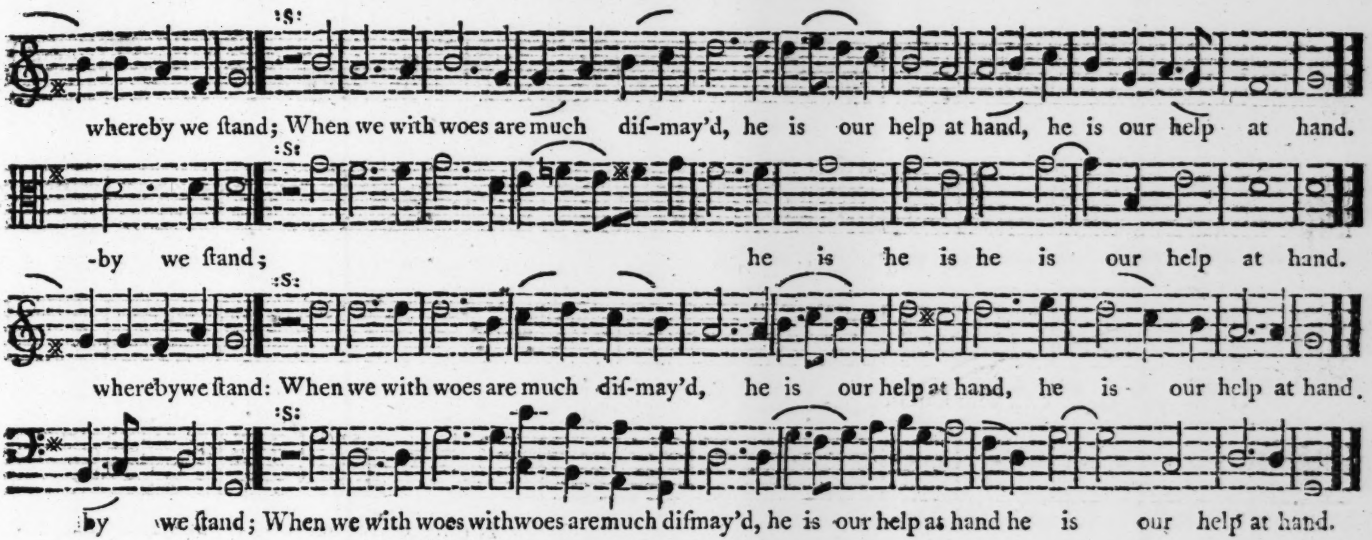
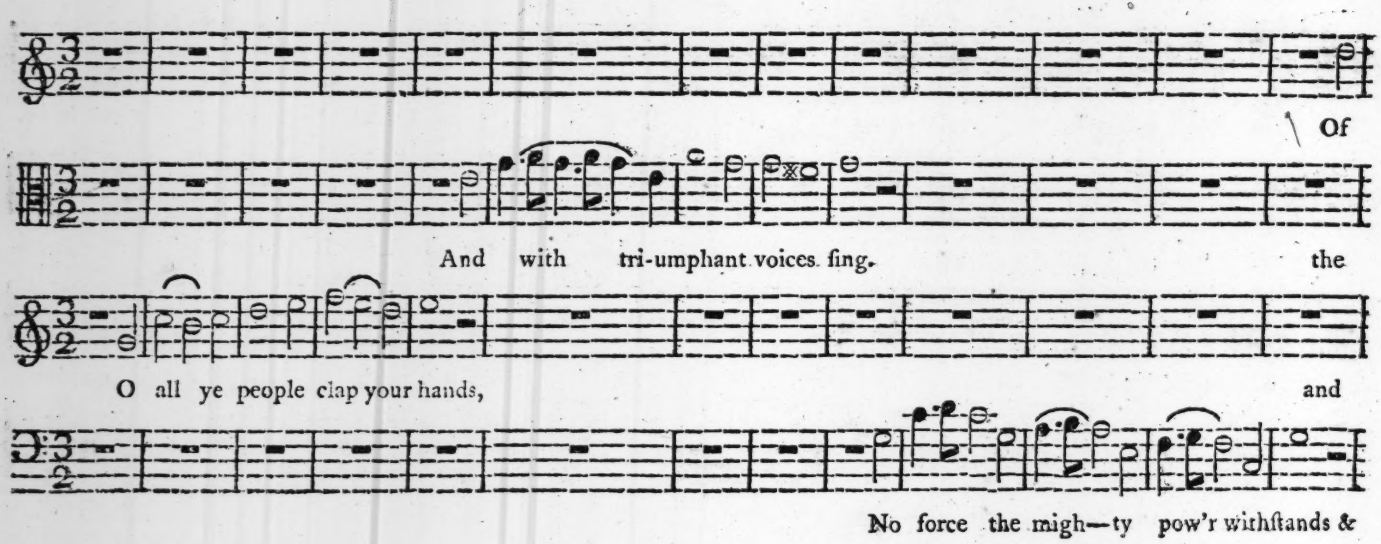


III. No, tho' the ſea do rage ſo ſore,
That all the banks it ſpills:
And tho' it overflow the ſhore,
And beat down mighty hills.

Litchet Tune. PSALM XLVII. New Verſion.



II. He ſhall oppoſing nations quell,
And with ſucceſs our battles fight;
:S: Shall fix the place where we muſt dwell,
The pride of Jacob his delight.

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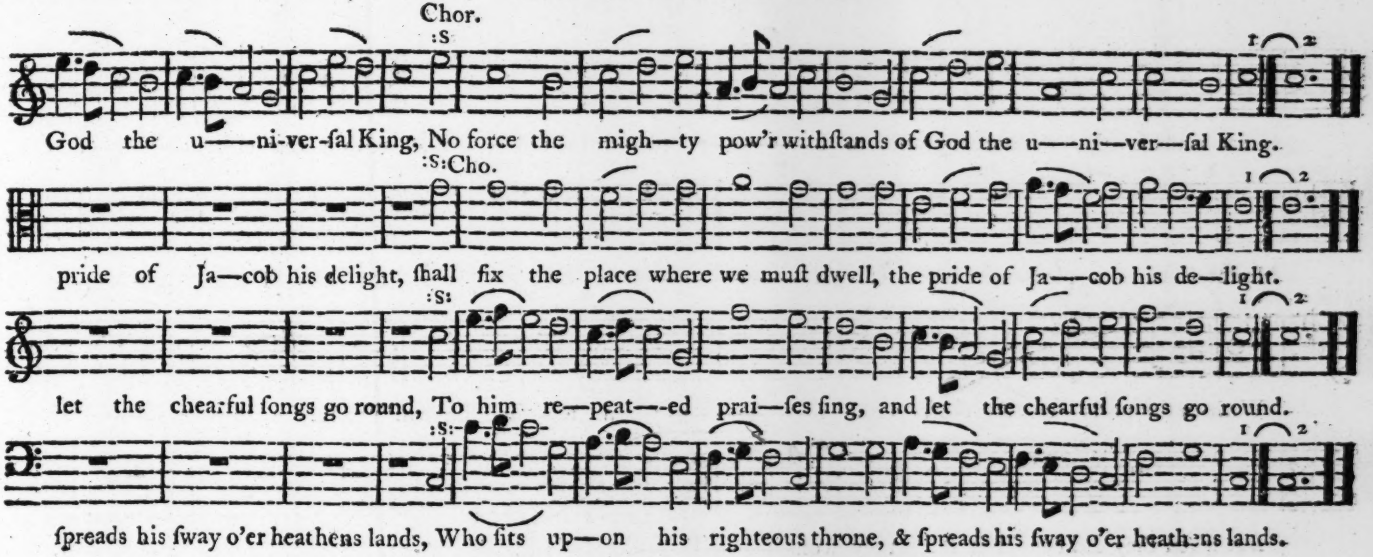
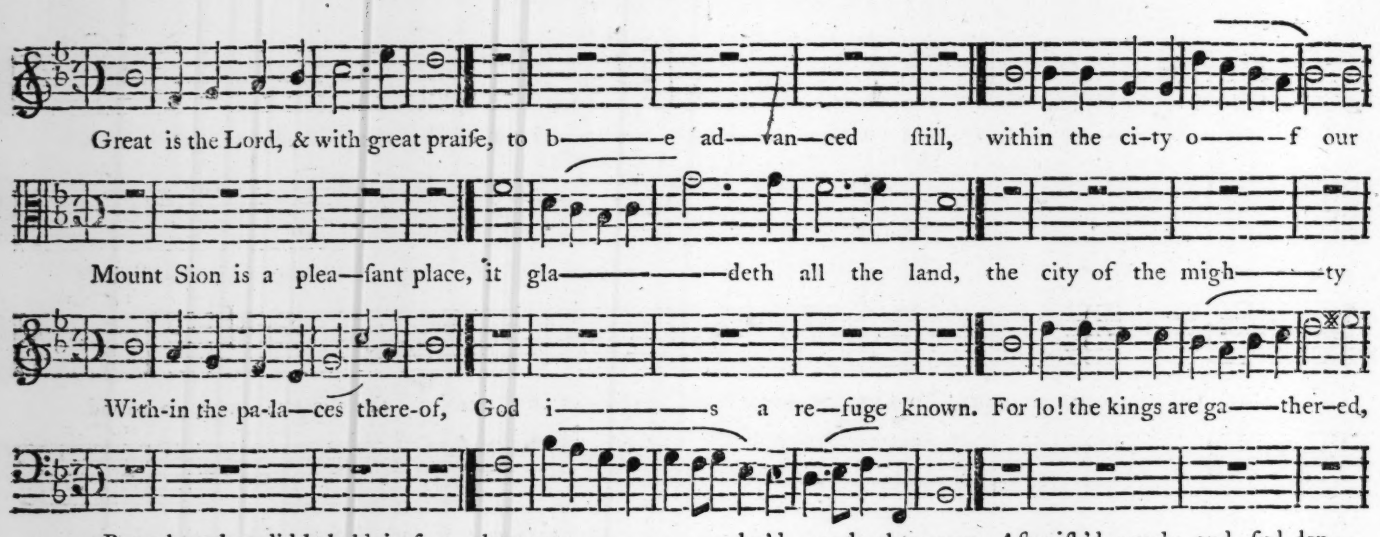


III. God is gone up, our Lord and King,
With ſhouts of joy and trumpet's ſound;
To him repeated praiſes ſing,
And let the chearful ſongs go round.

Sevenoak Tune.

PSALM XLVIII.



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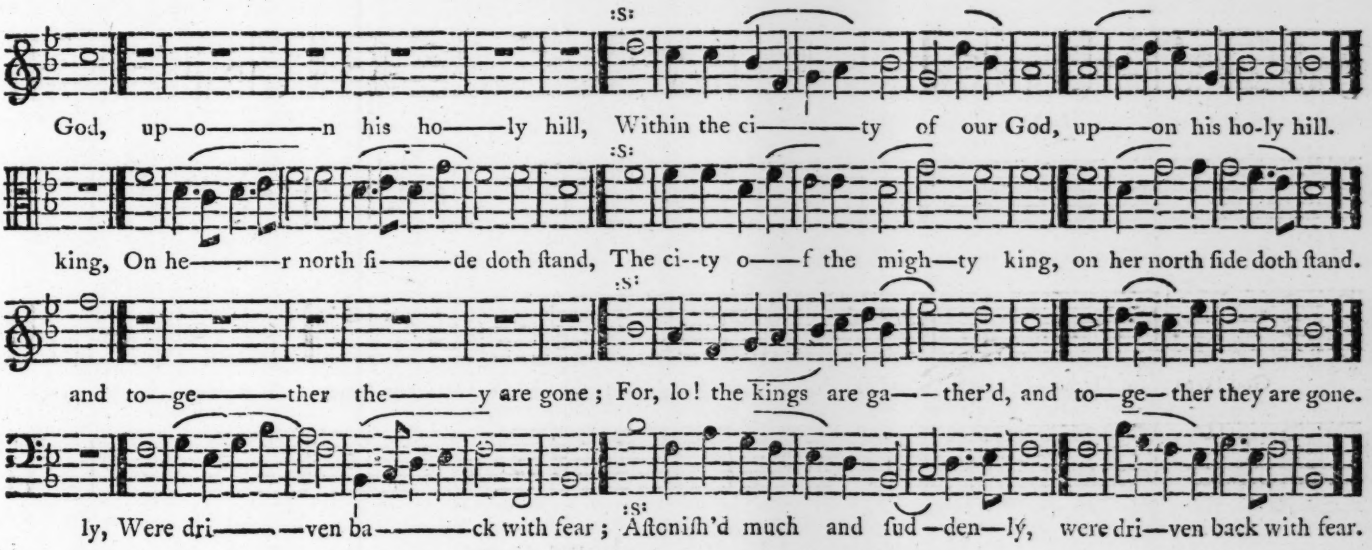
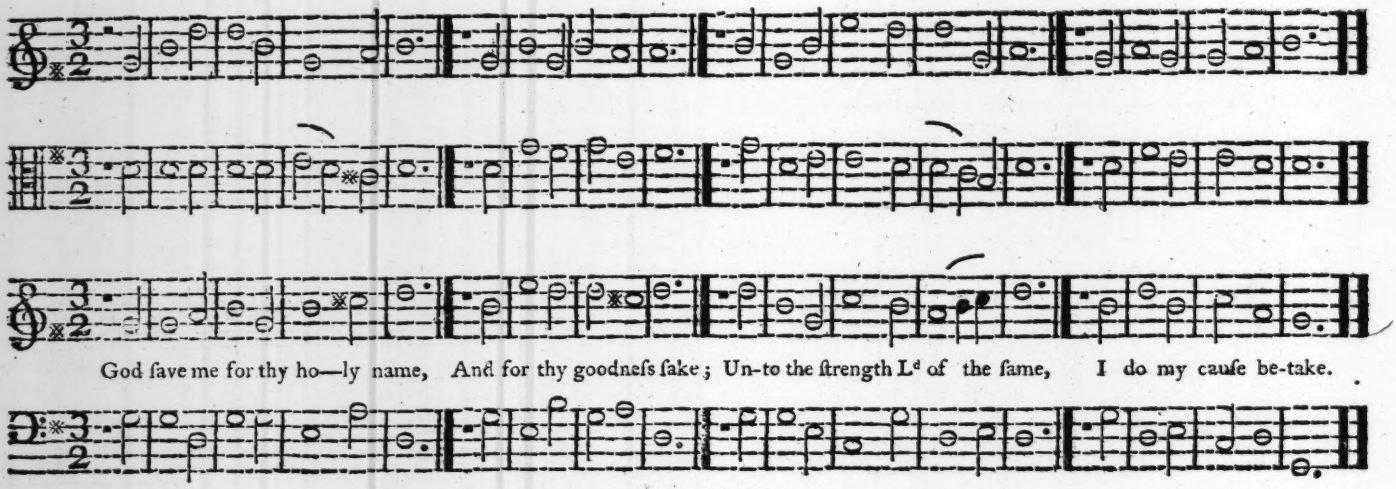

God, up—o———n his ho——ly hill, Within the ci———ty of our God, up——on his ho-ly hill.
king, On he———r north ſi——de doth ſtand, The ci--ty o——f the migh—ty king, on her north ſide doth ſtand.
and to—ge———ther the———y are gone; For, lo! the kings are ga——ther'd, and to—ge—ther they are gone.
ly, Were dri———ven ba———ck with fear; Aſtoniſh'd much and ſud—den—ly, were dri—ven back with fear.

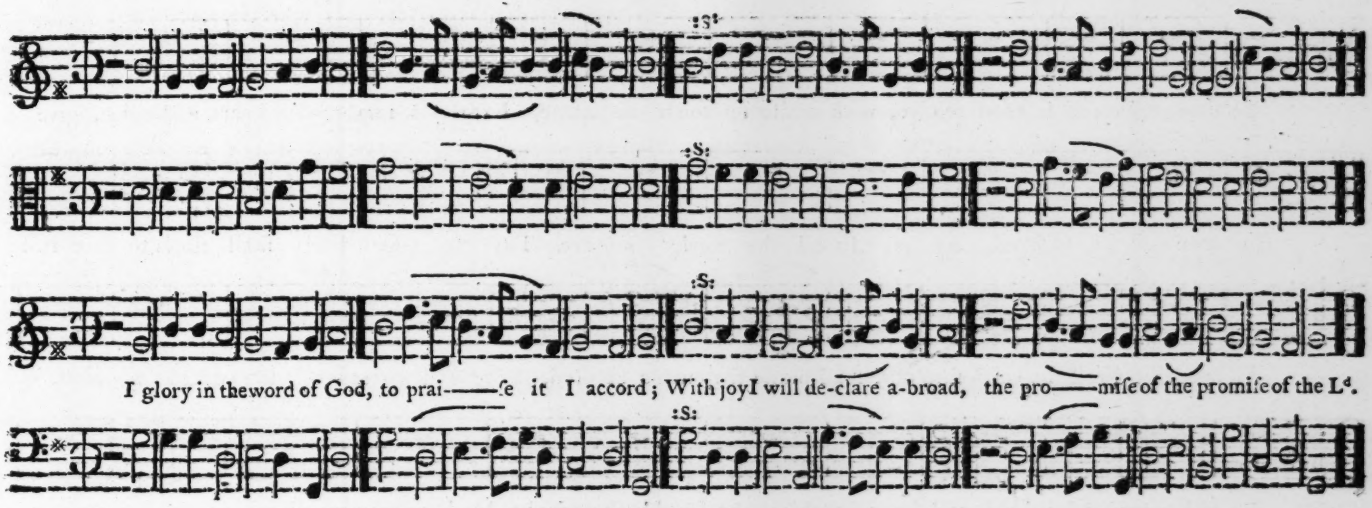
Portſmouth Tune.

PSALM LIV.



II. Regard, O Lord, and give an ear
To me when I do pray;
Bow down thyſelf to me, and hear
The words that I do ſay.

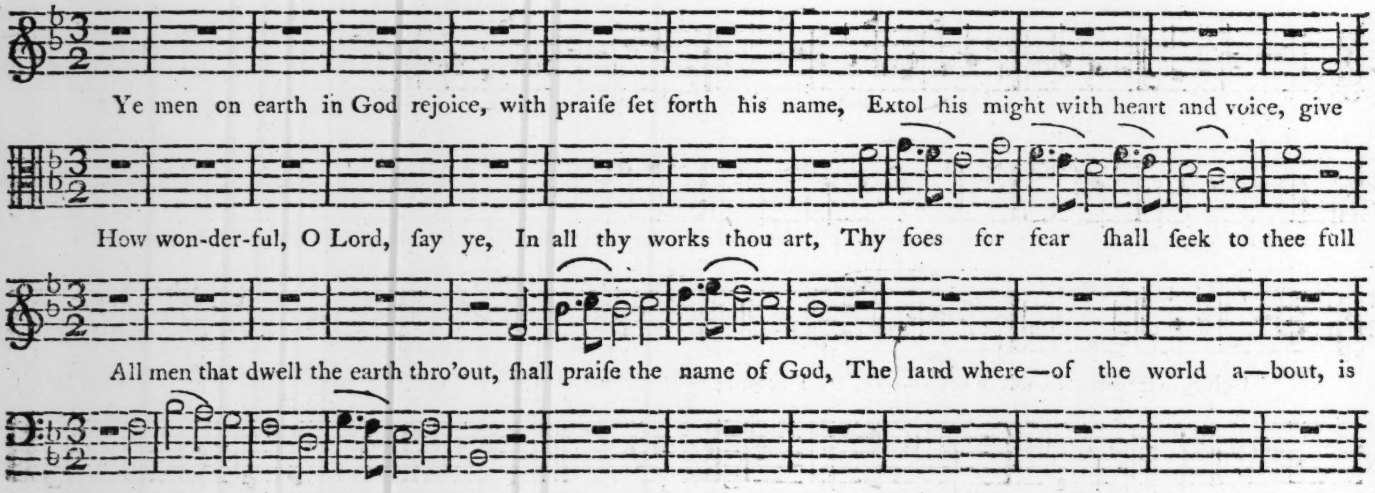
PSALM LVI.



XI. I truſt in God the Lord, and ſay
As I before began,
The Lord he is my help and ſtay,
I do not care for man.

Lincoln Tune.

PSALM LXVI.



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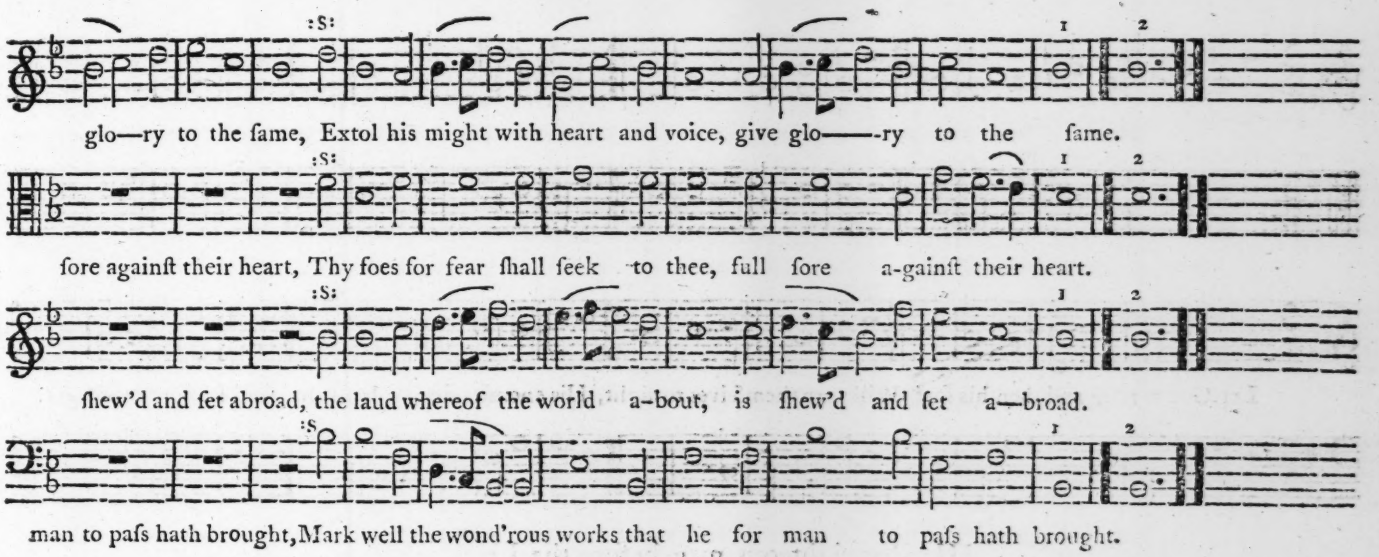
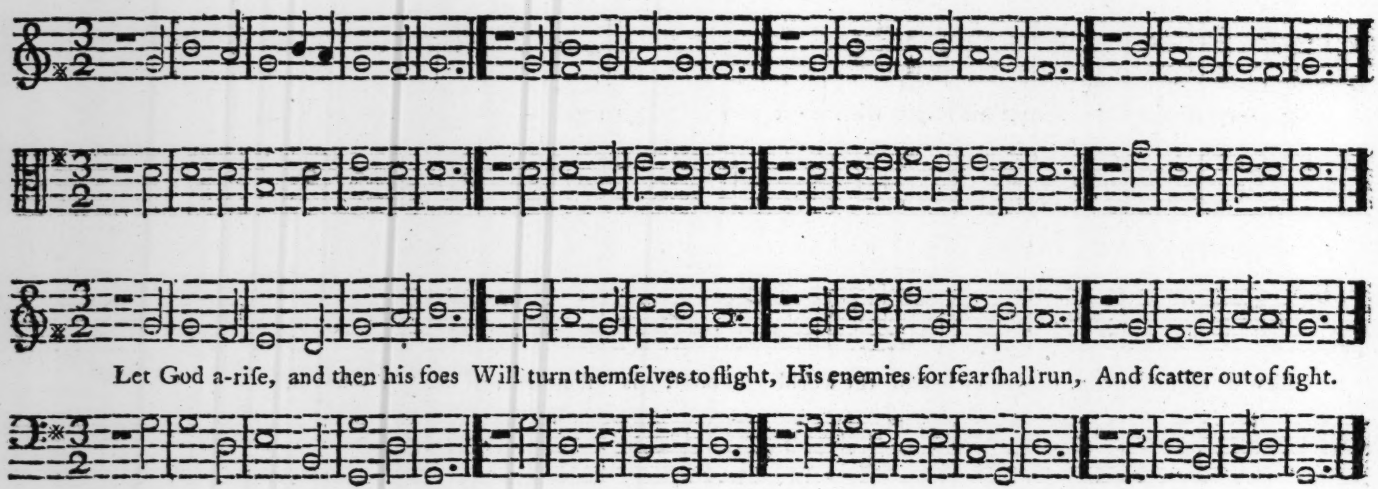

glo—ry to the ſame, Extol his might with heart and voice, give glo——-ry to the ſame.
fore againſt their heart, Thy foes for fear ſhall ſeek to thee, full fore a-gainſt their heart.
ſhew'd and ſet abroad, the laud whereof the world a-bout, is ſhew'd and ſet a—broad.
man to paſs hath brought, Mark well the wond'rous works that he for man to paſs hath brought.

Proper Tune. PSALM LXVIII.



III. But righteous men before the Lord
Shall heartily rejoice;
They ſhall be glad and merry all,
And chearful in their voice.

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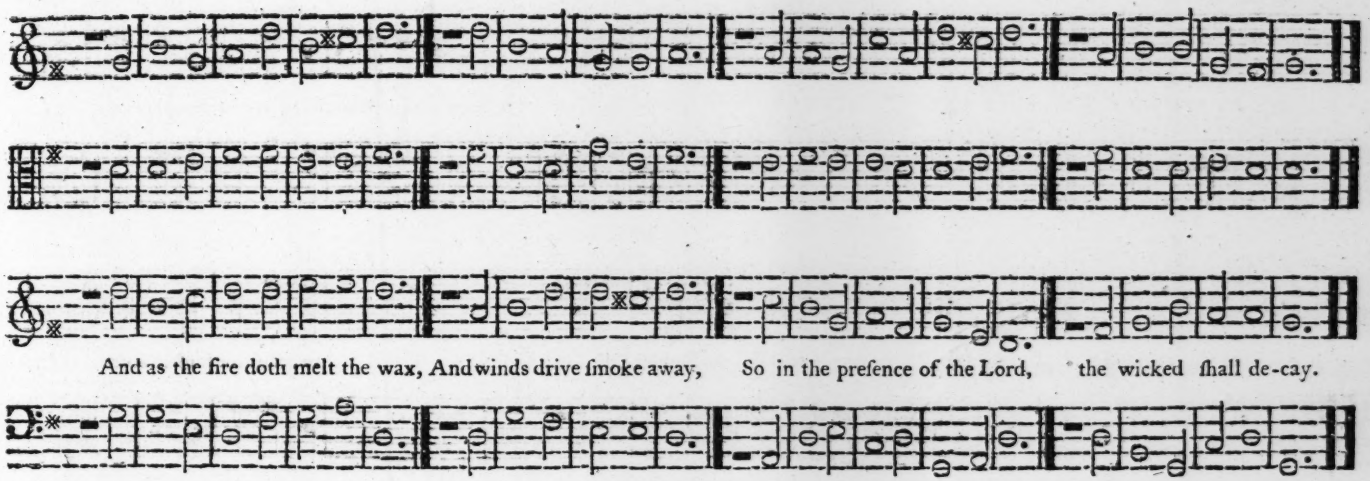
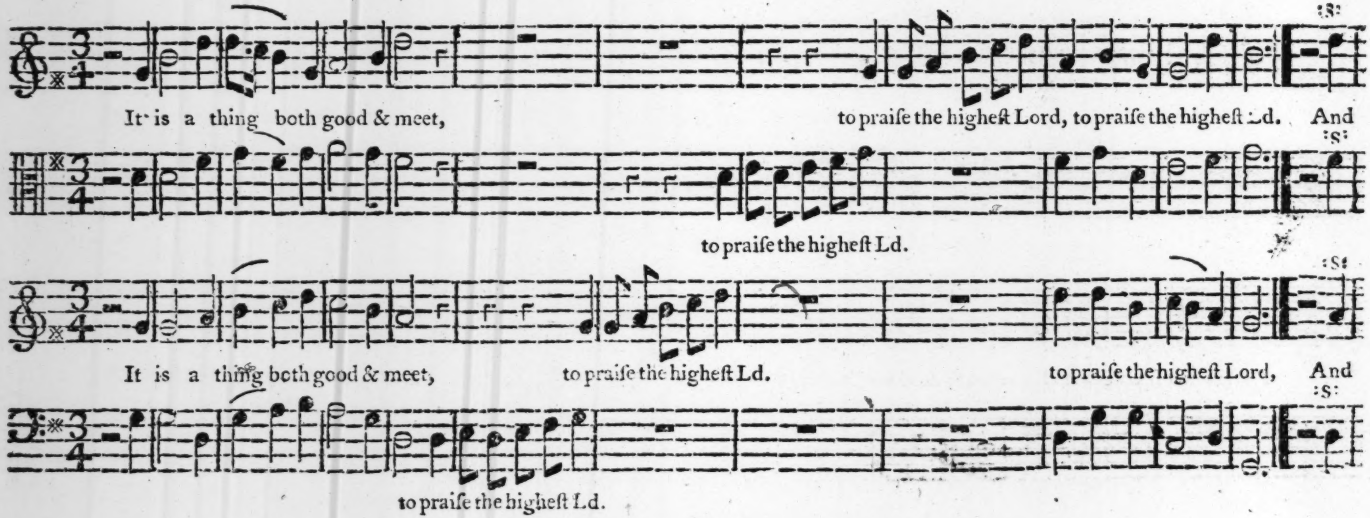


III. But righteous men before the Lord
Shall heartily rejoice:
They ſhall be glad and merry all,
And chearful in their voice.

Kempton Tune.

PSALM XCII.



II. To ſhew the kindneſs of the Lord,
Before the day be light,
And to declare his truth abroad,
When it doth draw to night.

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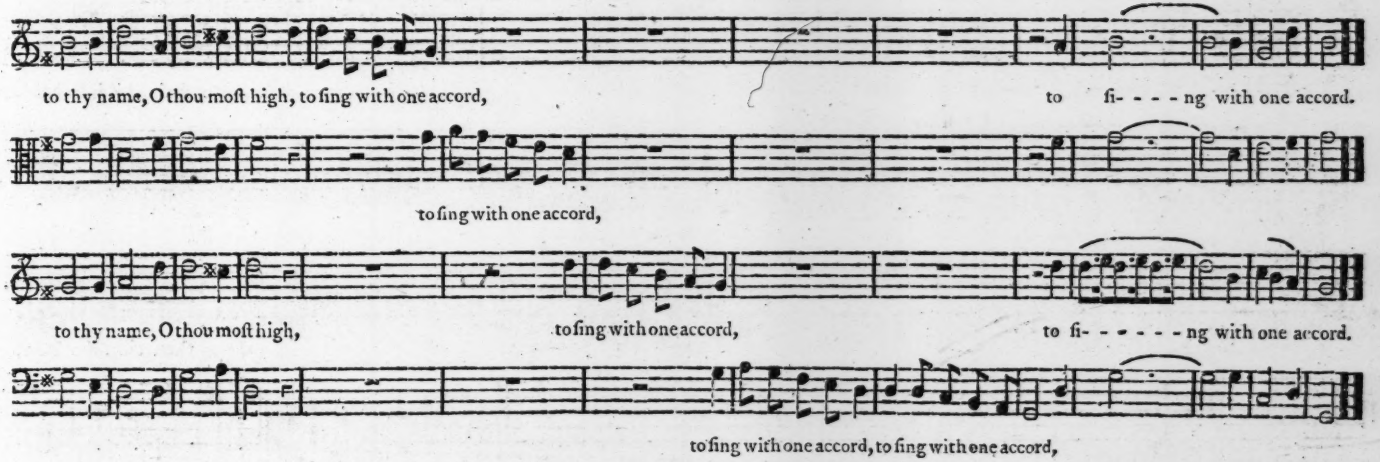
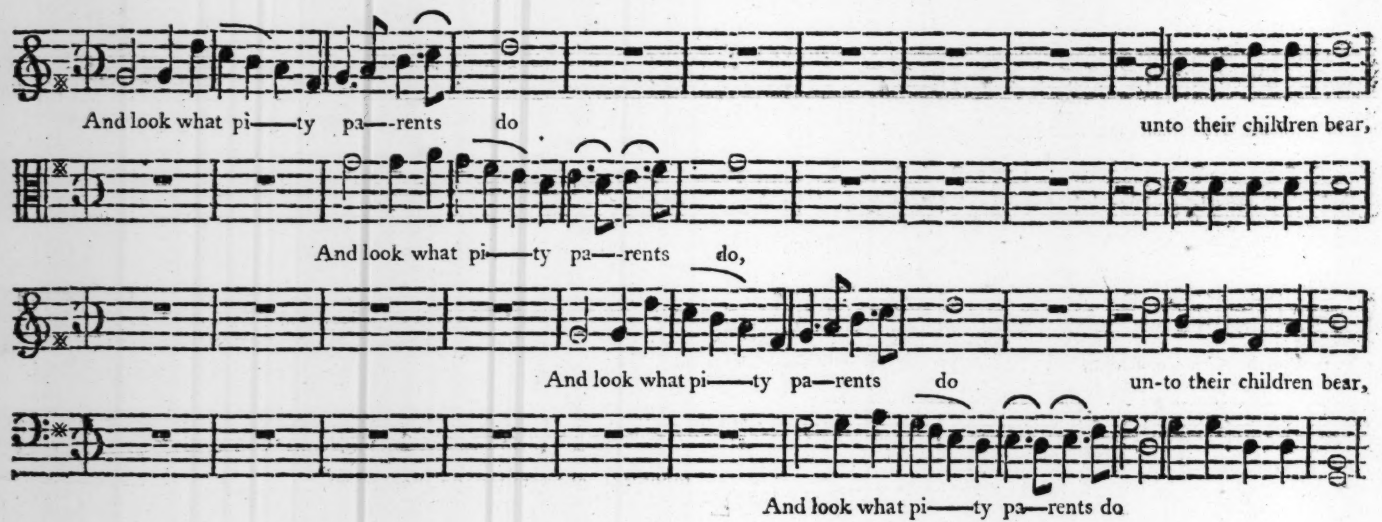


III. Upon a ten-ſtring'd inſtrument,
On lute and harp ſo ſweet,
With all the mirth you can invent
Of inſtruments moſt meet.

Sileby Tune.

PSALM CIII.



XIV. The Lord that made us knows our ſhape,
Our mould and faſhion juſt,
How weak and frail our nature is,
And that we are but duſt.

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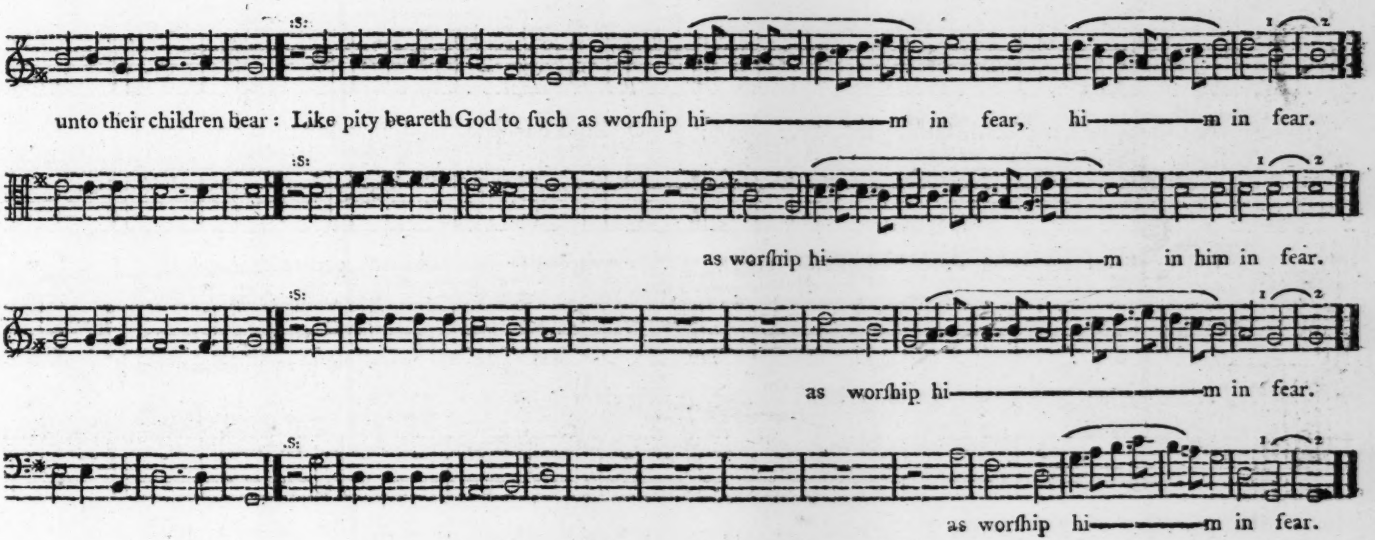
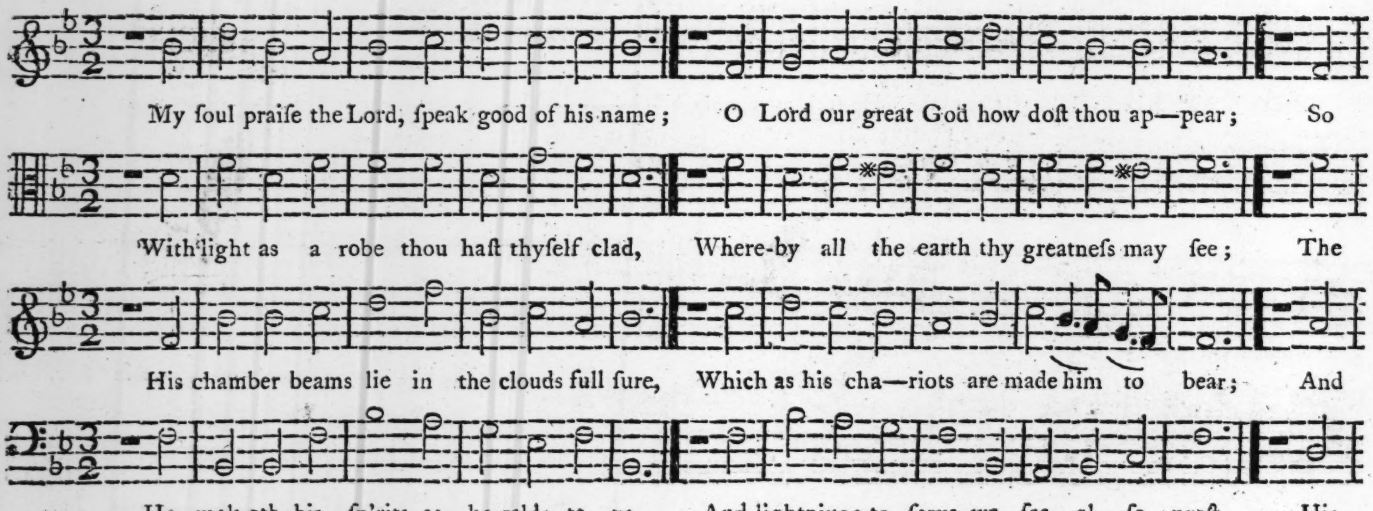

unto their children bear : Like pity beareth God to ſuch as worſhip hi——m in fear, hi——m in fear.
as worſhip hi——m in him in fear.
as worſhip hi——m in fear.
as worſhip hi——m in fear.

The HERTFORDSHIRE MELODY.

PSALM CIV.



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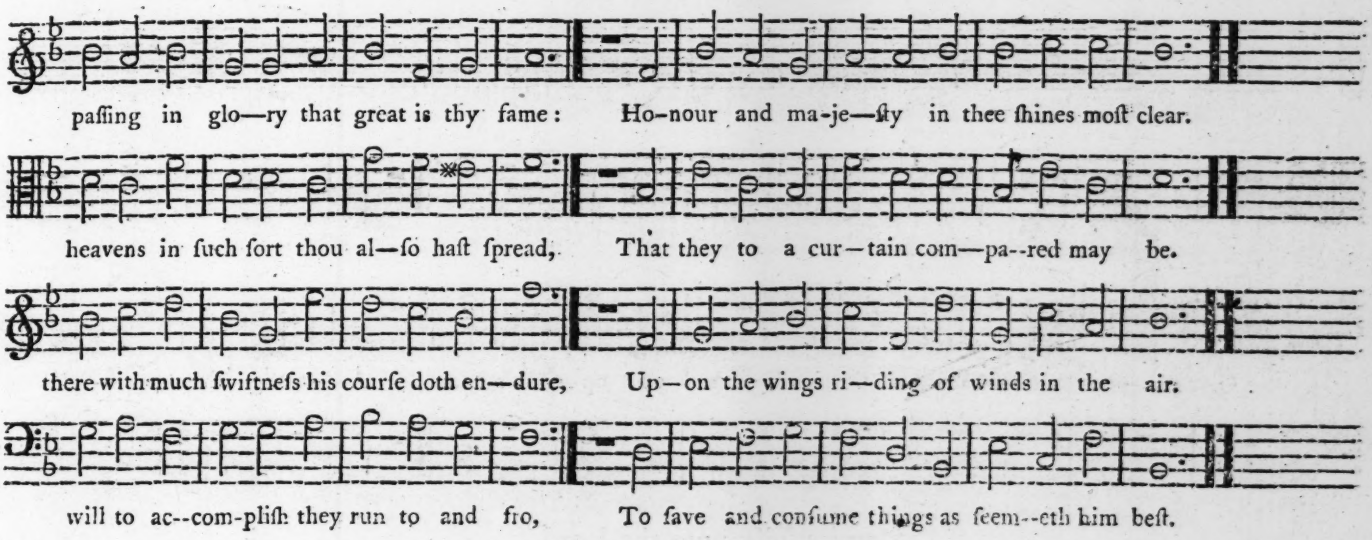
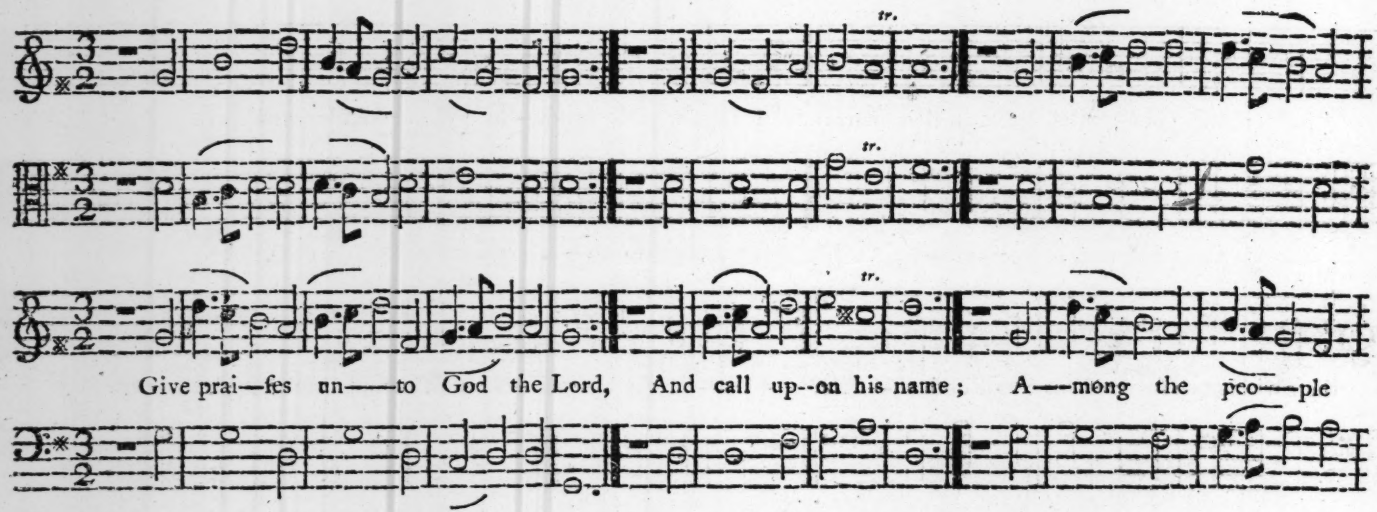

paſſing in glo—ry that great is thy fame: Ho—nour and ma-je—ſty in thee ſhines moſt clear.
heavens in ſuch ſort thou al—ſo haſt ſpread, That they to a cur—tain com—pa--red may be.
there with much ſwiftneſs his courſe doth en—dure, Up—on the wings ri—ding of winds in the air.
will to ac--com-pliſh they run to and fro, To ſave and conſume things as ſeem--eth him beſt.

PSALM CV.



II. Sing joyfully unto the Lord,
Yea, ſing unto him praiſe;
And talk of all his wond'rous works,
That he hath wrought always.

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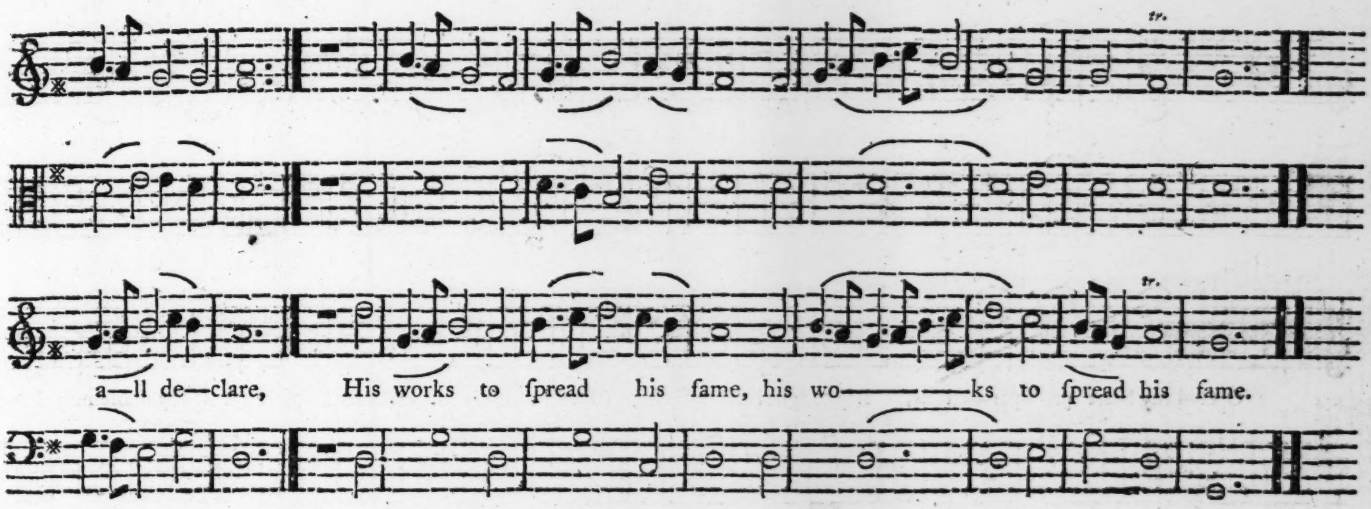
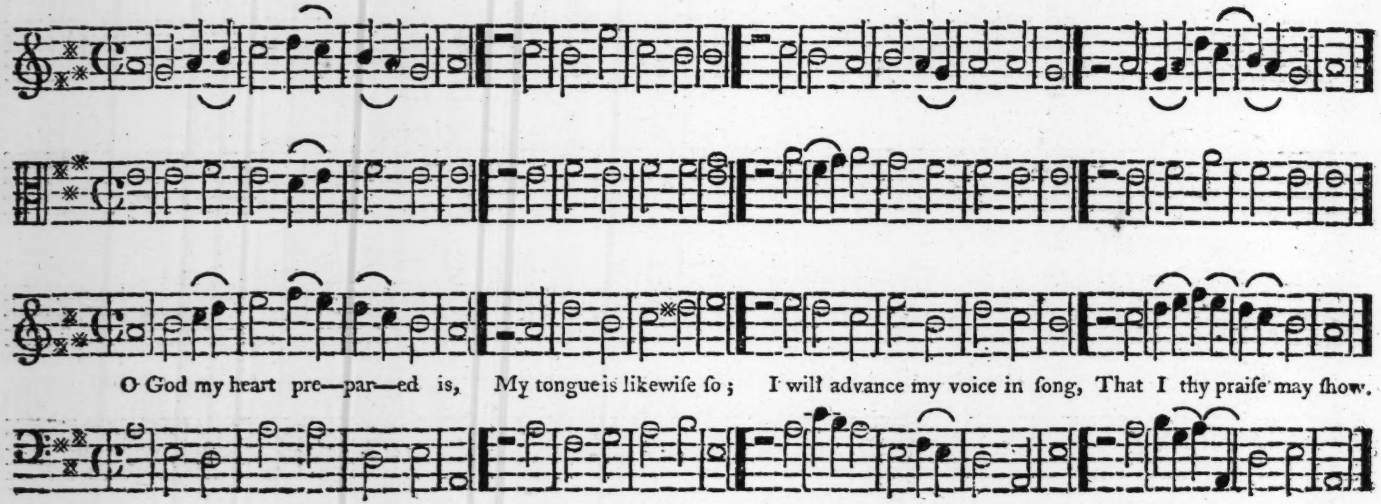


III. In honour of his holy name,
Rejoice with one accord,
And let the heart alſo be glad,
Of them that ſeek the Lord.

The HERTFORDSHIRE MELODY.

Milton Tune.

PSALM CVIII.



III. By me among the people, Lord,
Still praiſed ſhalt thou be;
And I among the heathen folk
Will praiſes ſing to thee.

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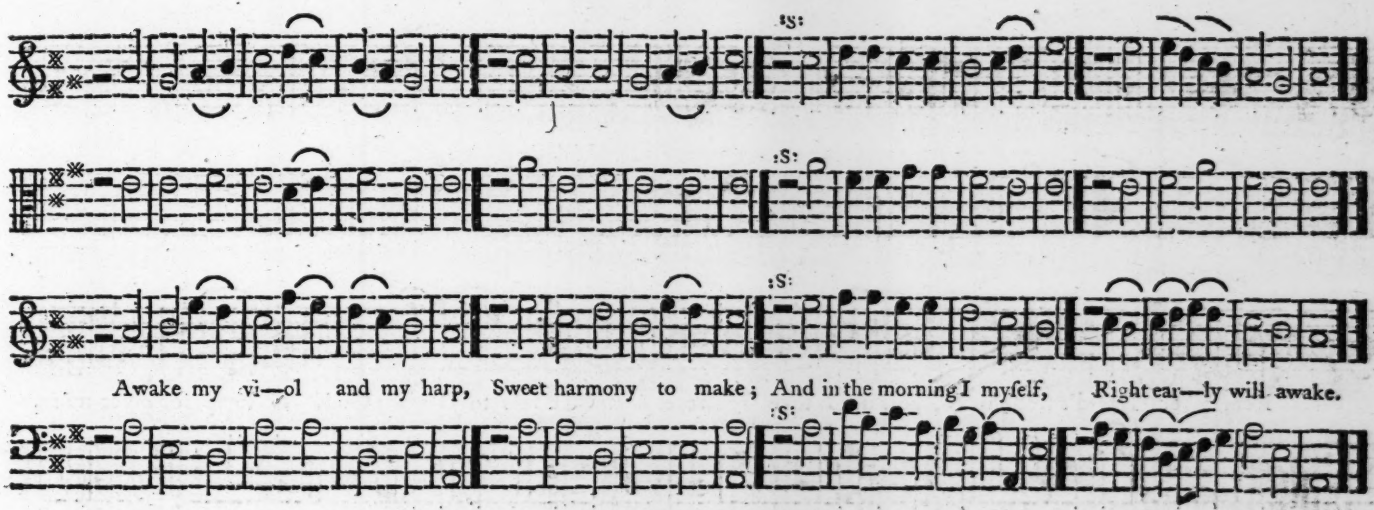
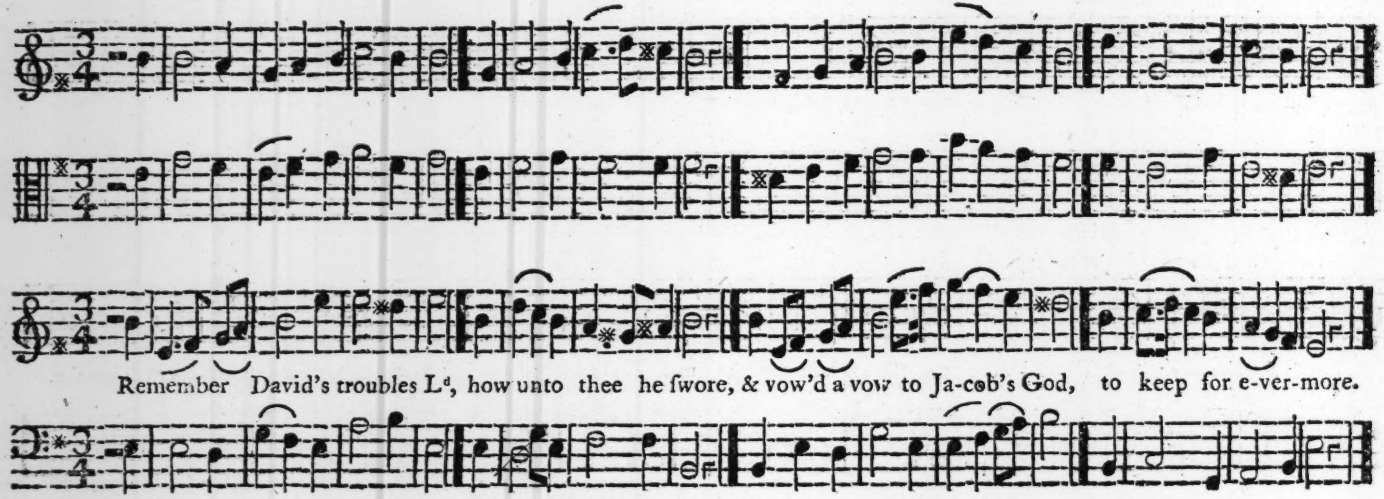


IV. Becauſe thy mercy doth extend
Above the heav'ns moſt high;
Alſo thy truth doth reach the clouds,
Within the lofty ſky.

PSALM CXXXII.



III. Till I have found out for the Lord,
A place to ſit thereon;
An houſe for Jacob's God to be
An habitation.

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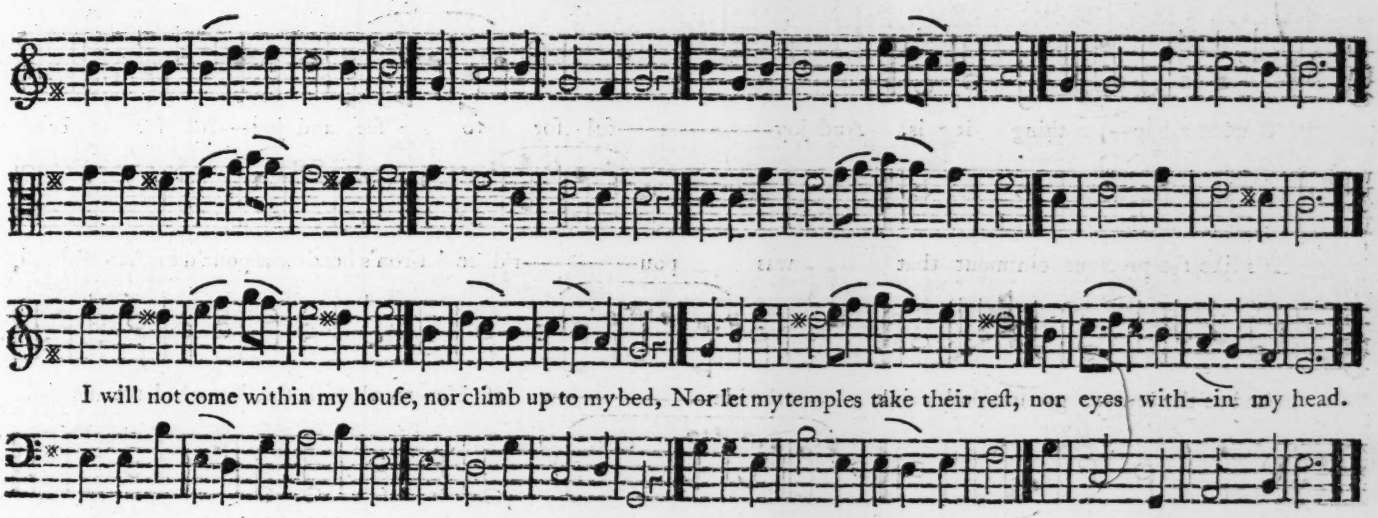
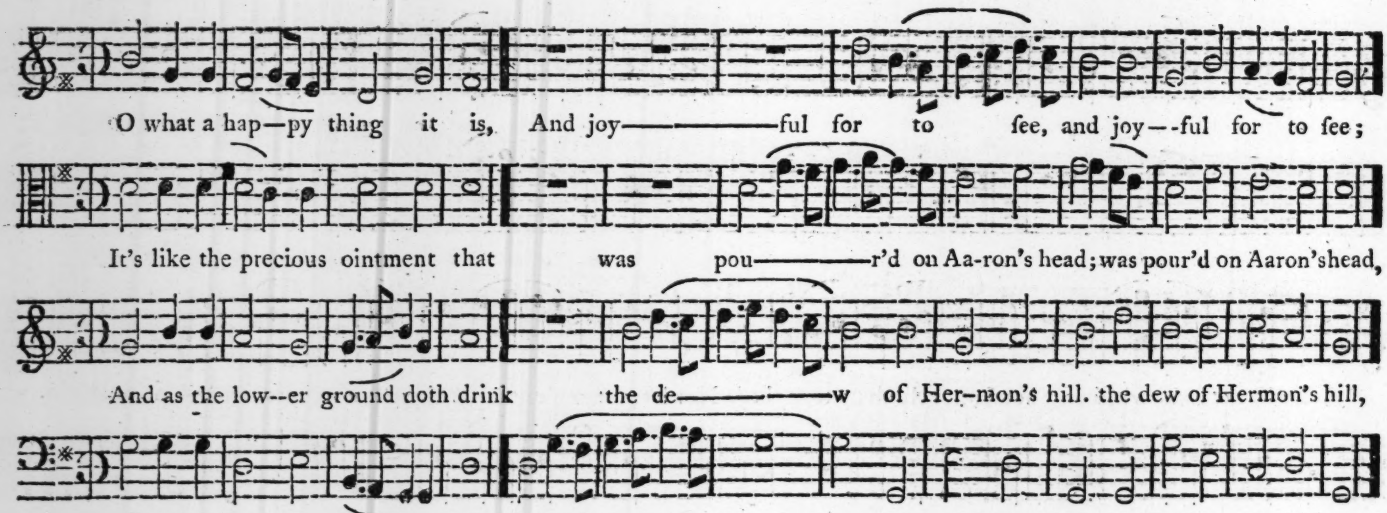


IV. We heard of it at Eprata,
There did we hear this ſound,
And in the fields and foreſts there,
Theſe voices firſt were found.

Yarmouth Tune.

PSALM CXXXIII.



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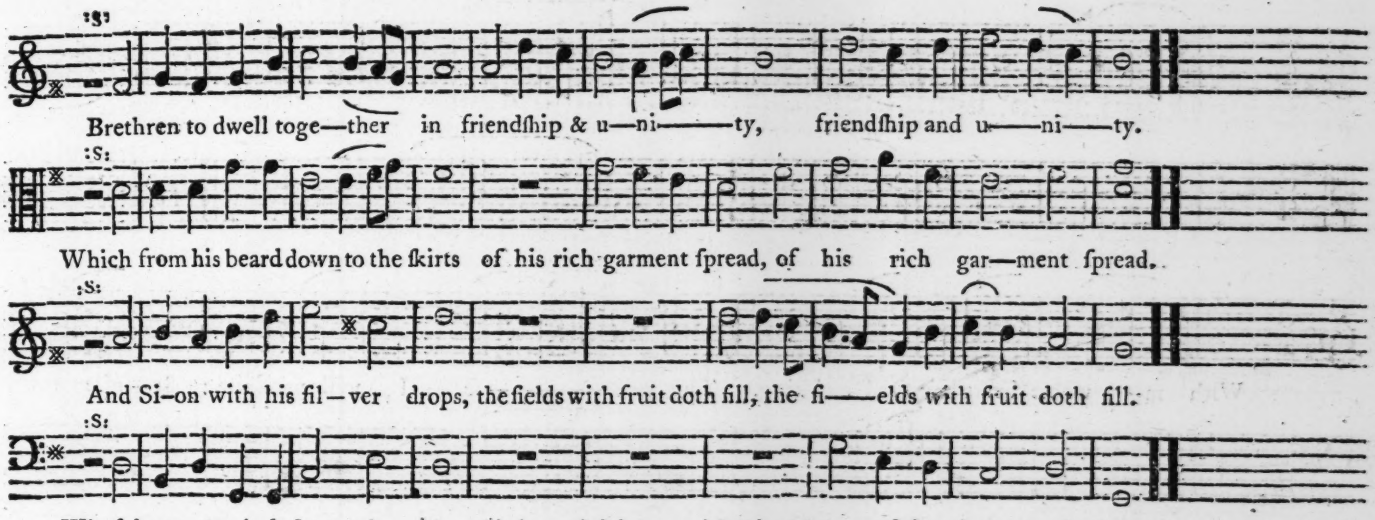
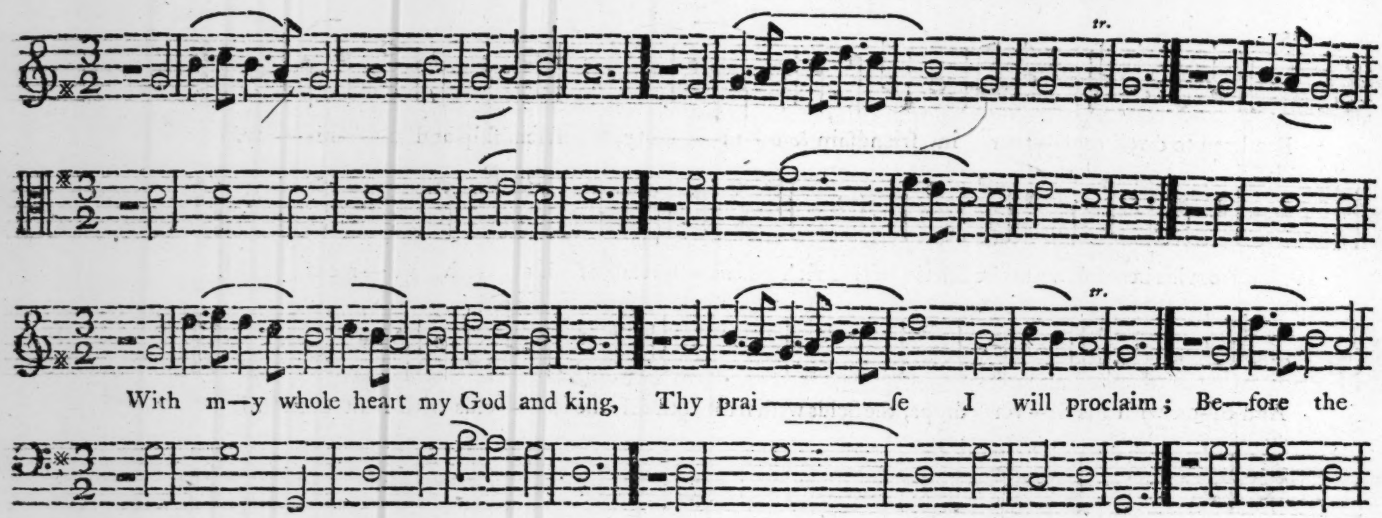
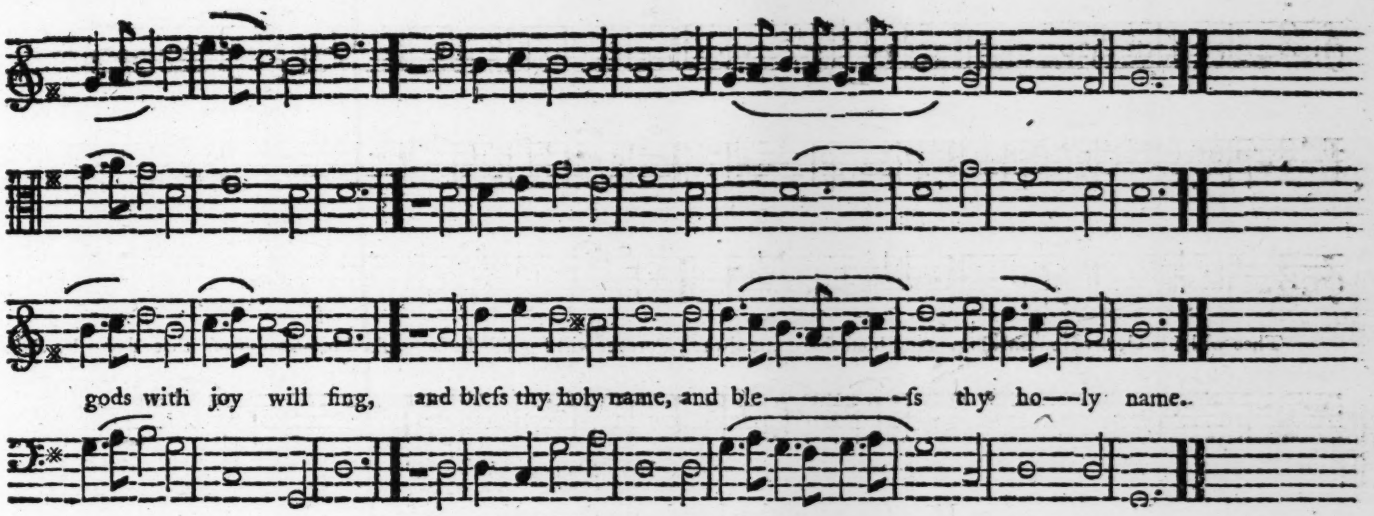

:S:
Brethren to dwell toge—ther in friendſhip & u—ni——ty, friendſhip and u——ni——ty.
:S:
Which from his beard down to the ſkirts of his rich garment ſpread, of his rich gar—ment ſpread.
:S:
And Si–on with his fil—ver drops, the fields with fruit doth fill, the fi——elds with fruit doth fill.
:S:
Whoſe hearts & minds ſincere-ly do this knot faſt keep and hold, this knot faſt keep and hold.

PSALM CXXXVIII. New Verſion.



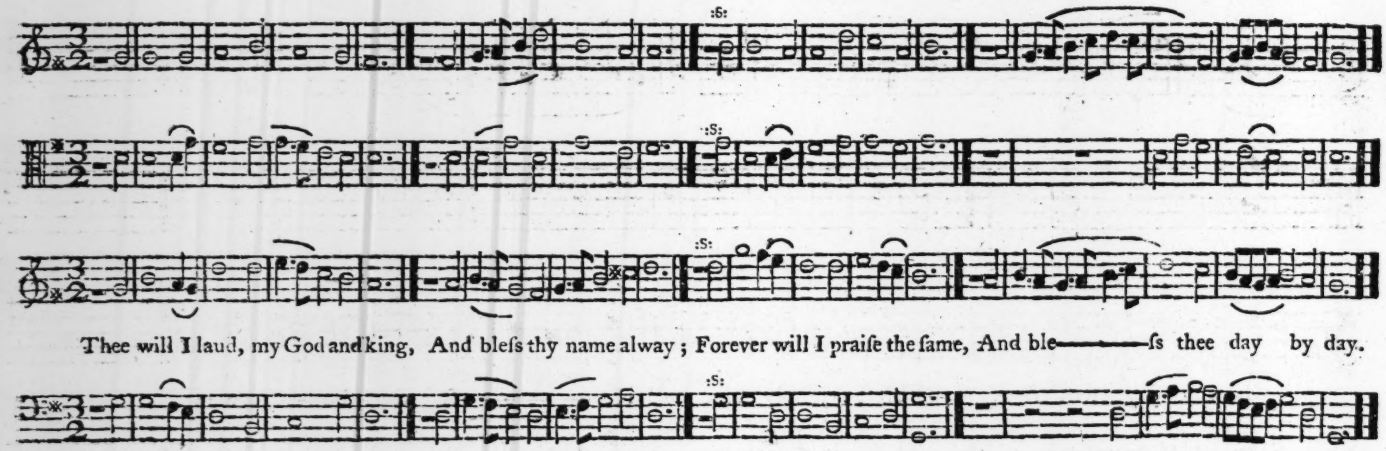
II. I'll worſhip at thy holy ſeat,
And with thy love inſpir'd,
The praiſes of thy truth repeat,
O'er all thy works admir'd.

CONTINUED.



III. Thou graciouſly inclin'd thine ear,
When I to thee did cry;
And when my ſoul was preſt with fear,
Didſt inward ſtrength ſupply.

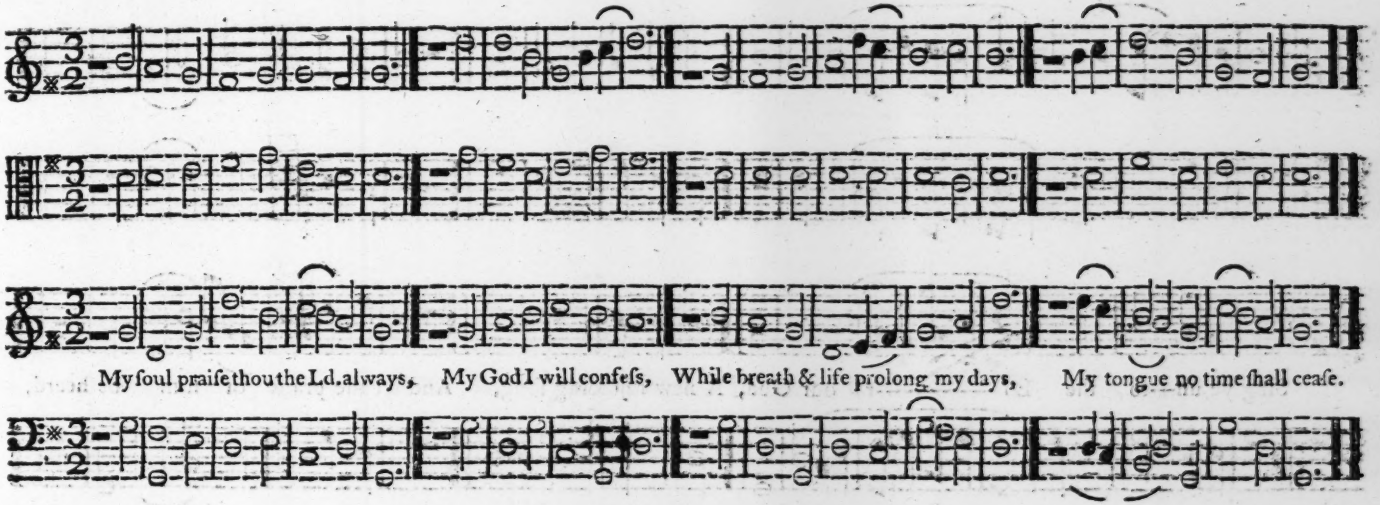
PSALM CXLV.



II. Great is the Lord, moſt worthy praiſe,
His greatneſs none can reach;
From race to race they ſhall thy works
Praiſe and thy power preach,

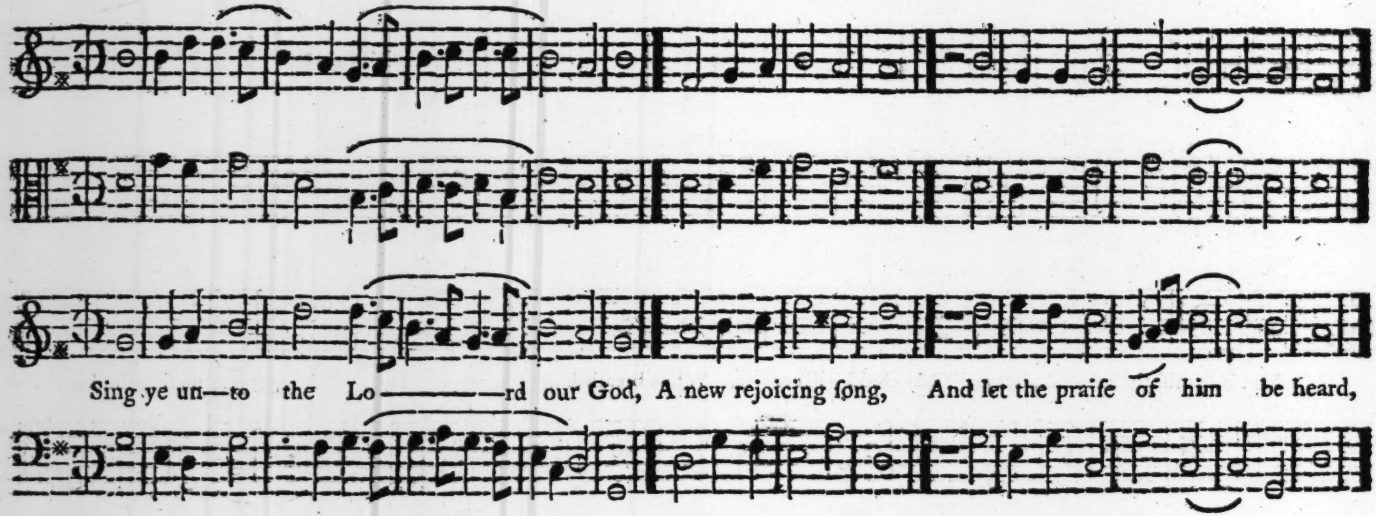
Stroud-water Tune.

PSALM CXLVI.



II. Truſt not in worldly princes then,
Tho' they abound in wealth;
Nor in the ſons of mortal men,
In whom there is no health.

PSALM CXLIX.



II. Let Iſrael rejoice in God,
And praiſes to him ſing;
And let the ſeed of Sion be
Moſt joyful in their king.

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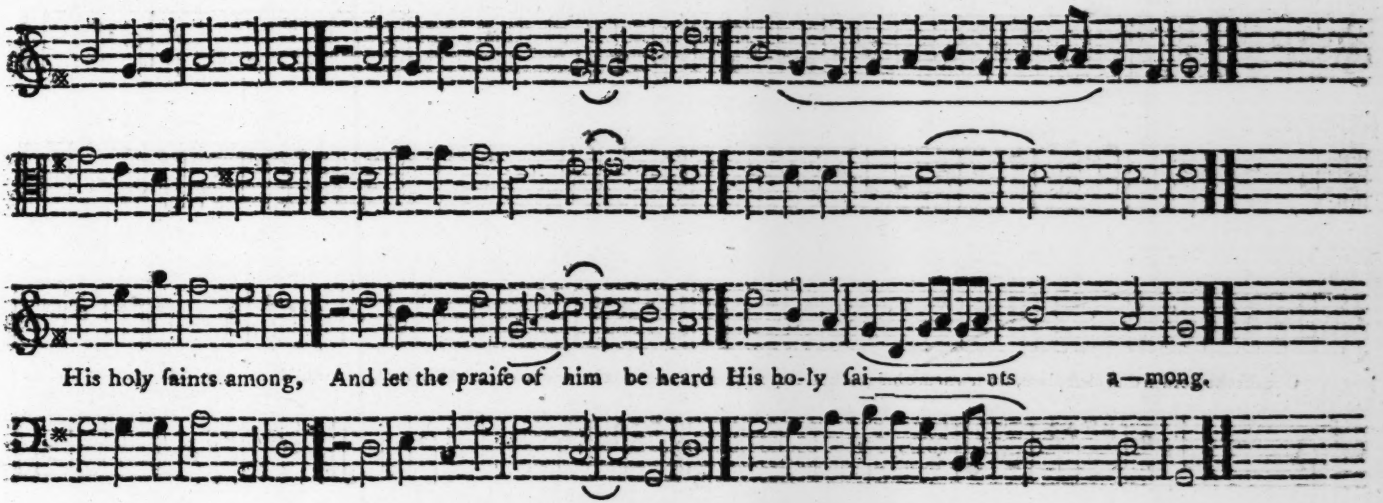
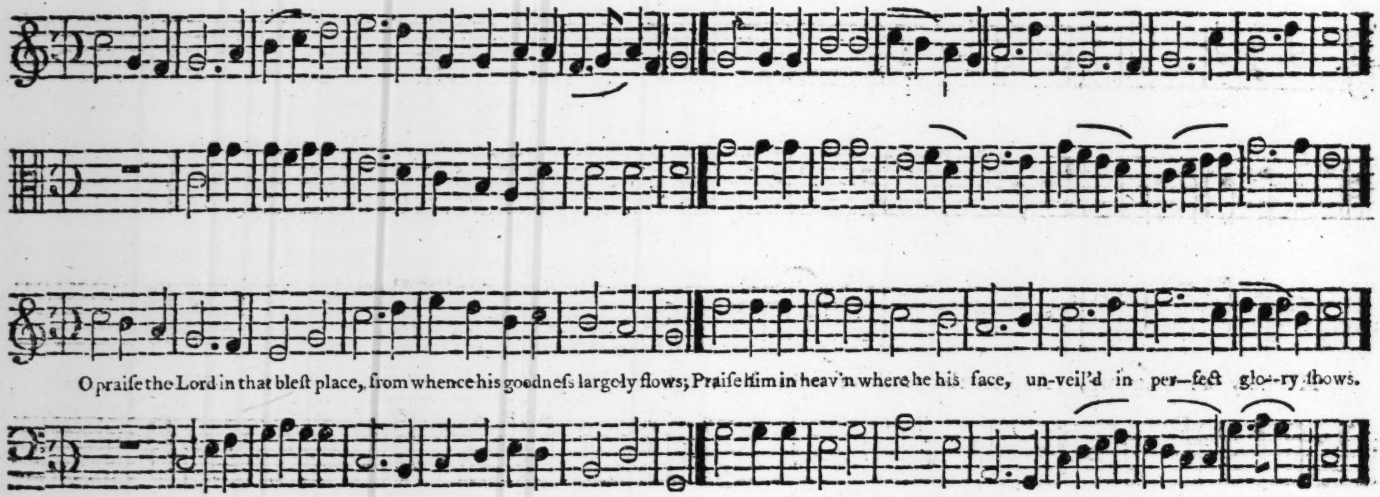


III. Let them ſound praiſe with voice and lute,
Unto his holy name:
And with the timbrel and the harp,
Give glory to the ſame.

PSALM CL.



III. Let the ſhrill trumpet's warlike voice,
Make rocks and hills his praiſe rebound;
Praiſe him with harp's melodious noiſe,
And gentle pſalt'ry's ſilver ſound.

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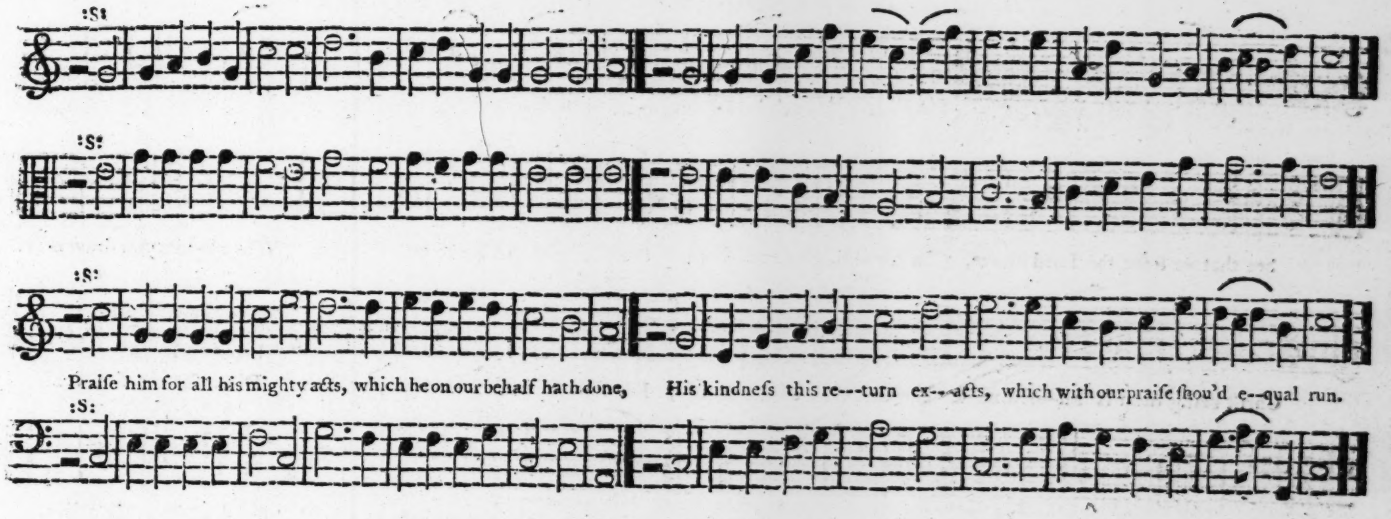
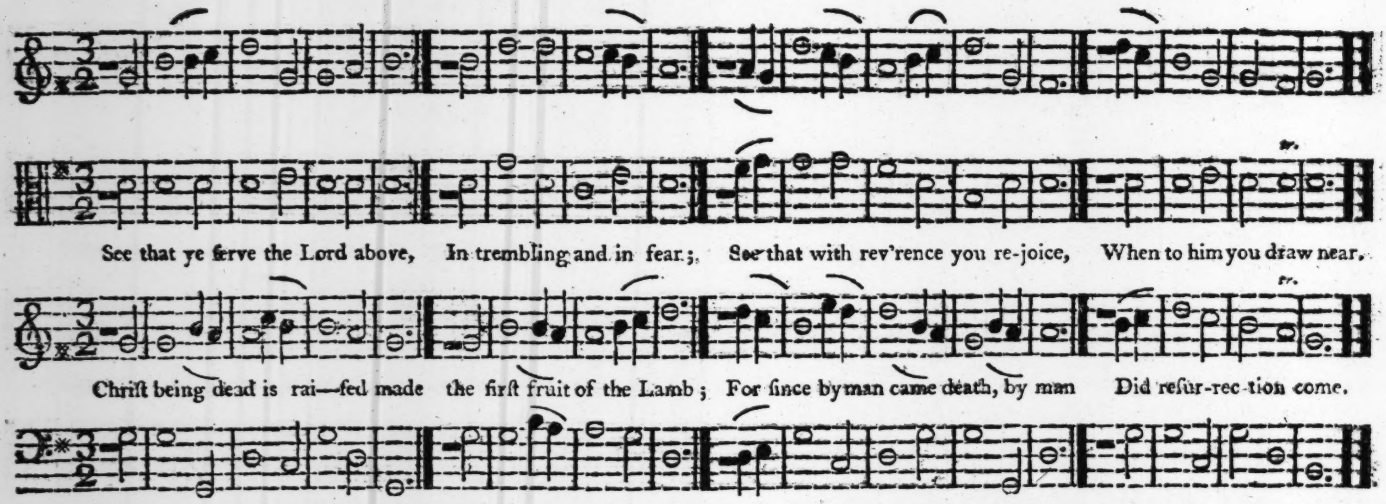


IV. Let virgin troops ſoft timbrils bring,
And ſome with graceful motion dance;
Let inſtruments of various ſtrings,
With organs join'd, his praiſe advance.

The HERTFORDSHIRE MELODY.

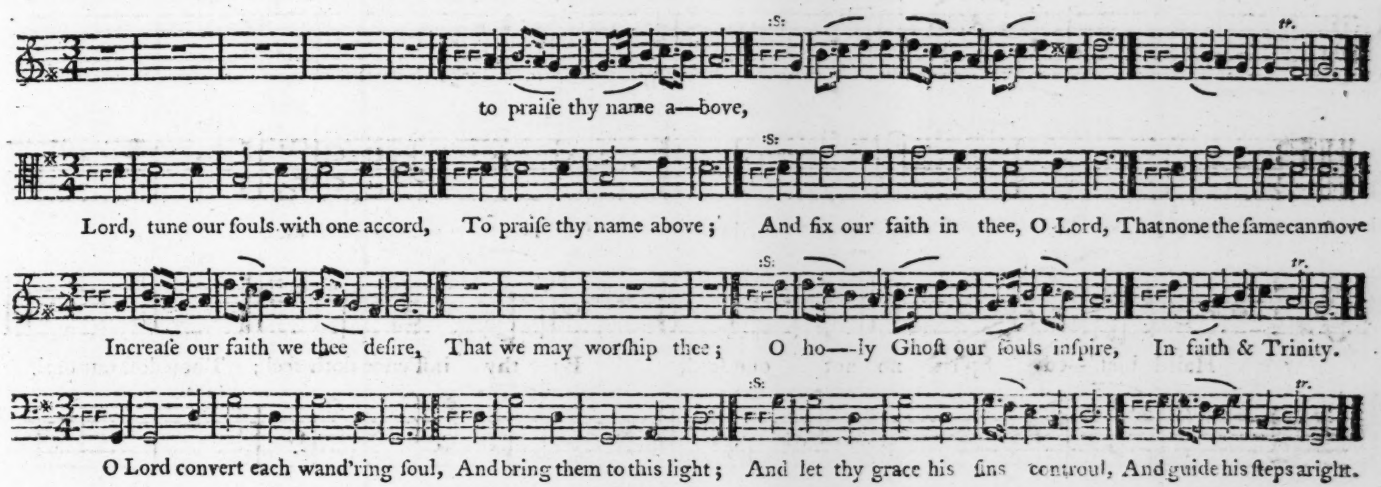
An HYMN for EASTER-DAY.



So count yourſelves as dead to ſin,
But graciouſly reſtor'd;
And made henceforth alive to God,
Thro' Jeſus Chriſt our Lord.

Gloria Patri.] To Father, Son, and Holy Ghoſt,
Immortal glory be,
As was, and is, and ſhall be ſtill,
To all eternity.

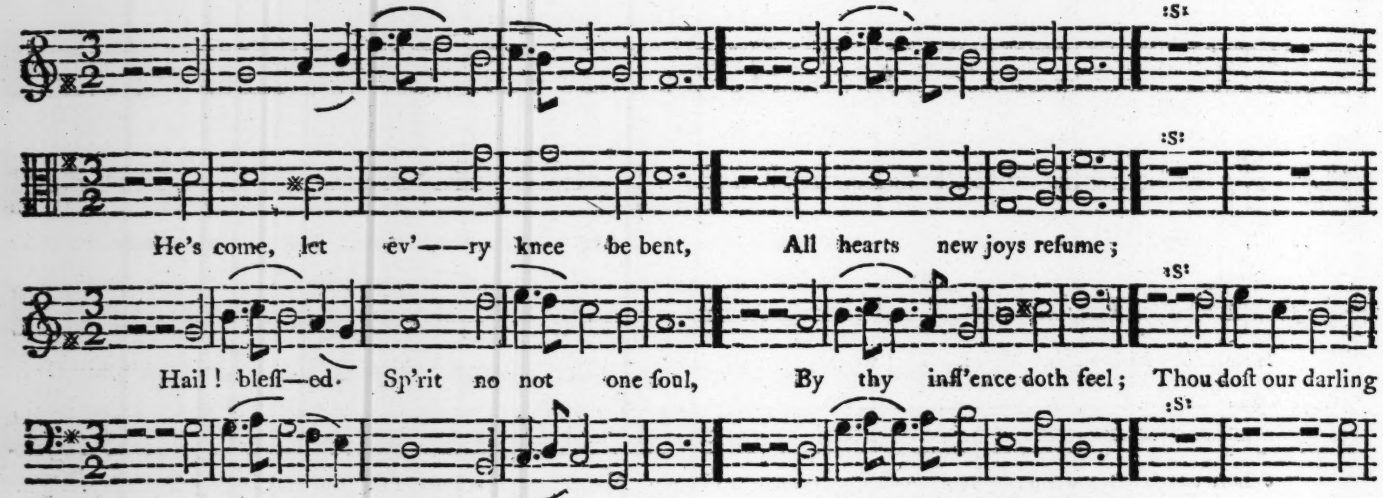
An HYMN for TRINITY-SUNDAY.



To God be prais'd in perſons three,
One God we ſtill adore,
In Trinity and unity,
Henceforth for evermore.

The HERTFORDSHIRE MELODY.

An HYMN for WHITSUNDAY.



As pilots by their compaſs ſteer,
Till they their harbour find,
So do thy ſacred breathings here,
Guide ev'ry wand'ring mind.

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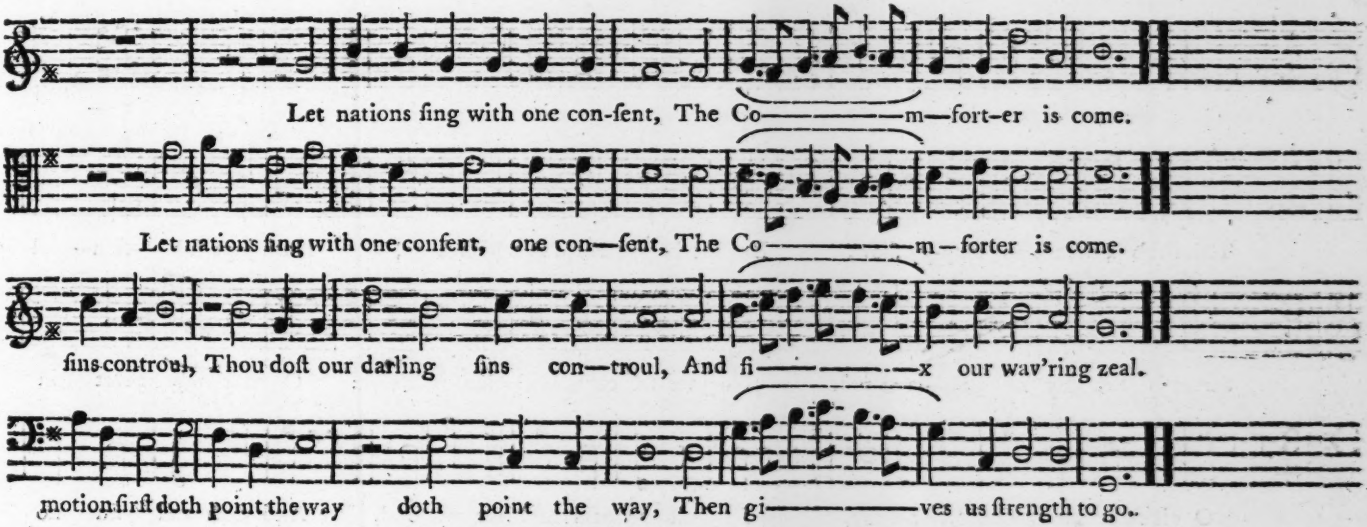
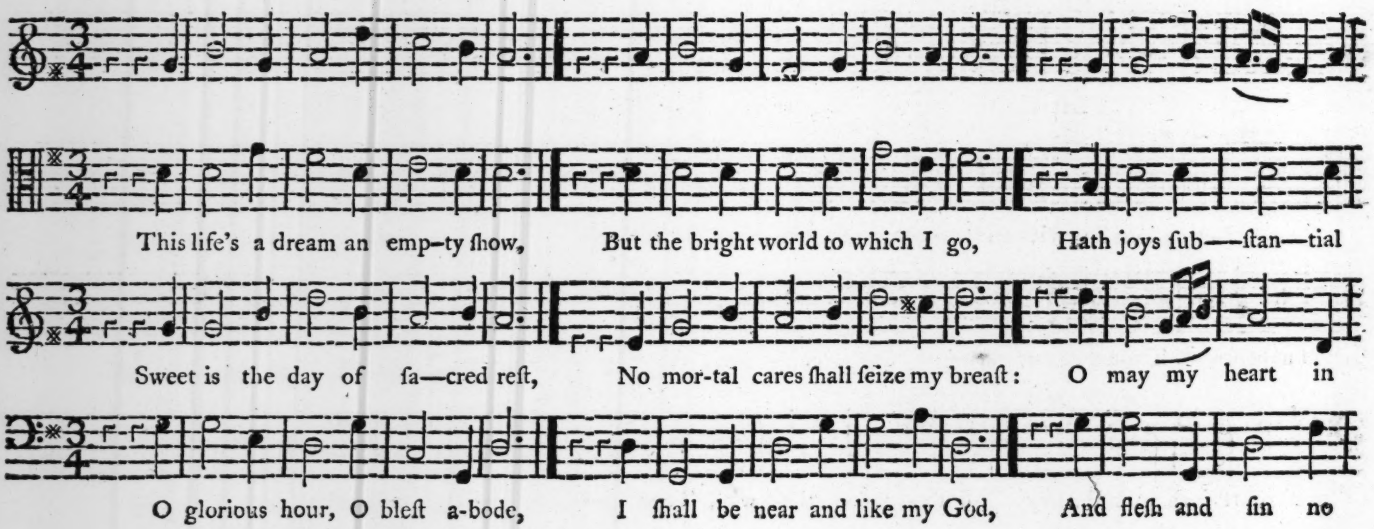


But thou, O Lord, our ſins impeach,
The world's rough billows roar;
But, foll'wing thee, we're ſure to reach
The ſafe eternal ſhore.

The HERTFORDSHIRE MELODY.

A FUNERAL HYMN.



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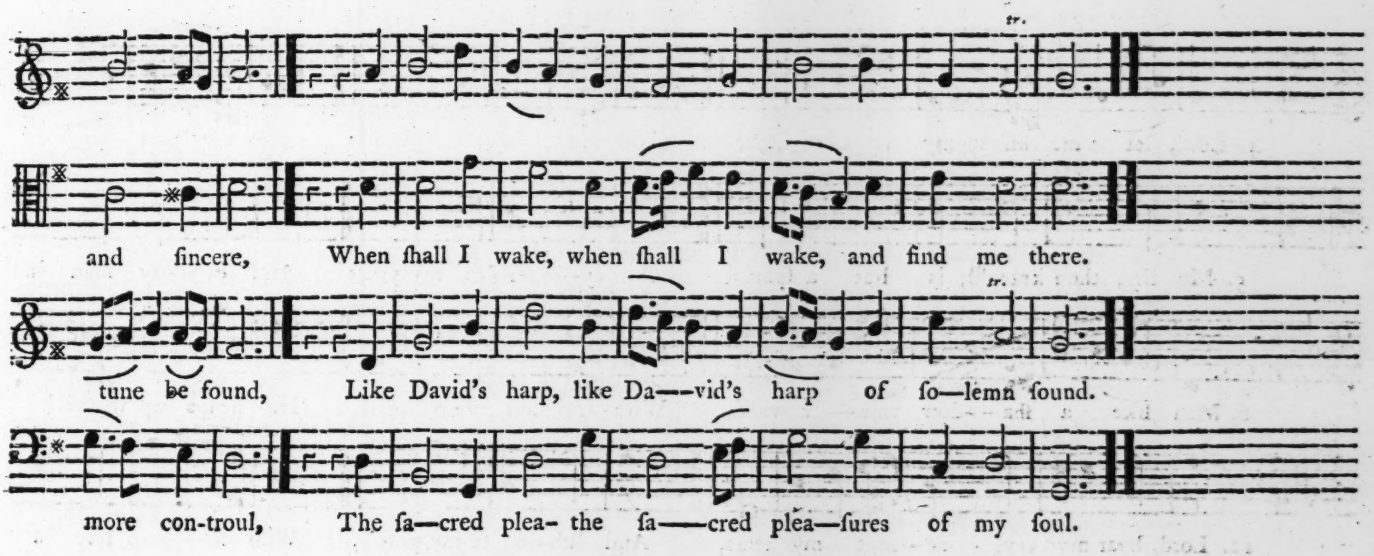
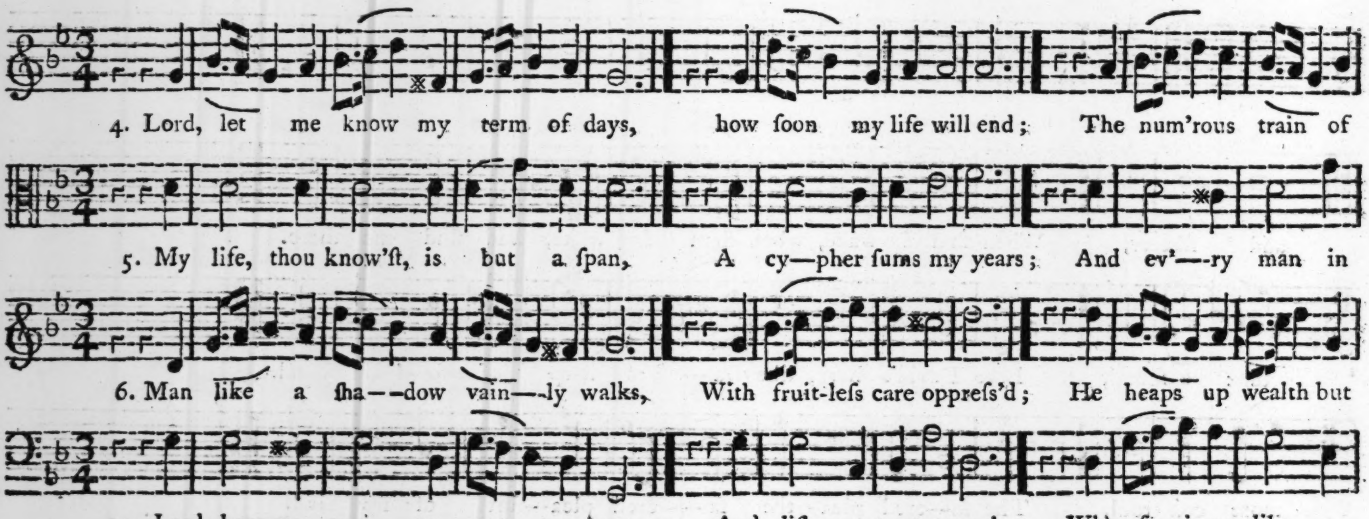


My fleſh ſhall ſlumber in the ground,
Till the laſt trumpet's joyful ſound;
Then burſt the chains with ſweet ſurpriſe,
And in my Saviour's image riſe.

The HERTFORDSHIRE MELODY.

Part of PSALM XXXIX. New Verſion. For a FUNERAL.



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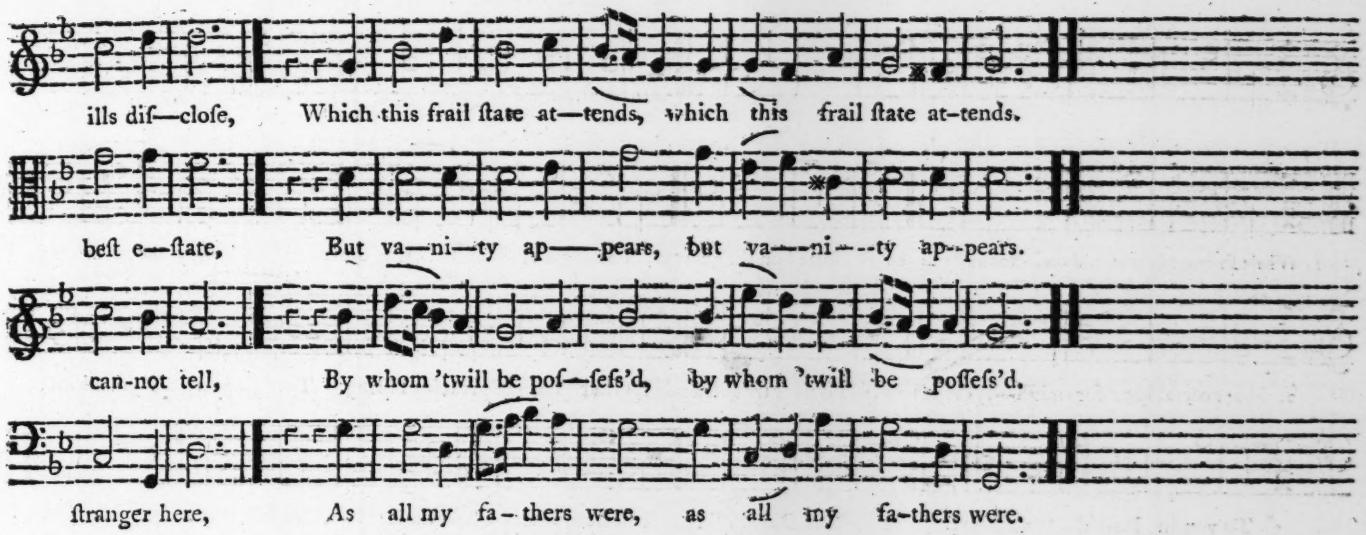
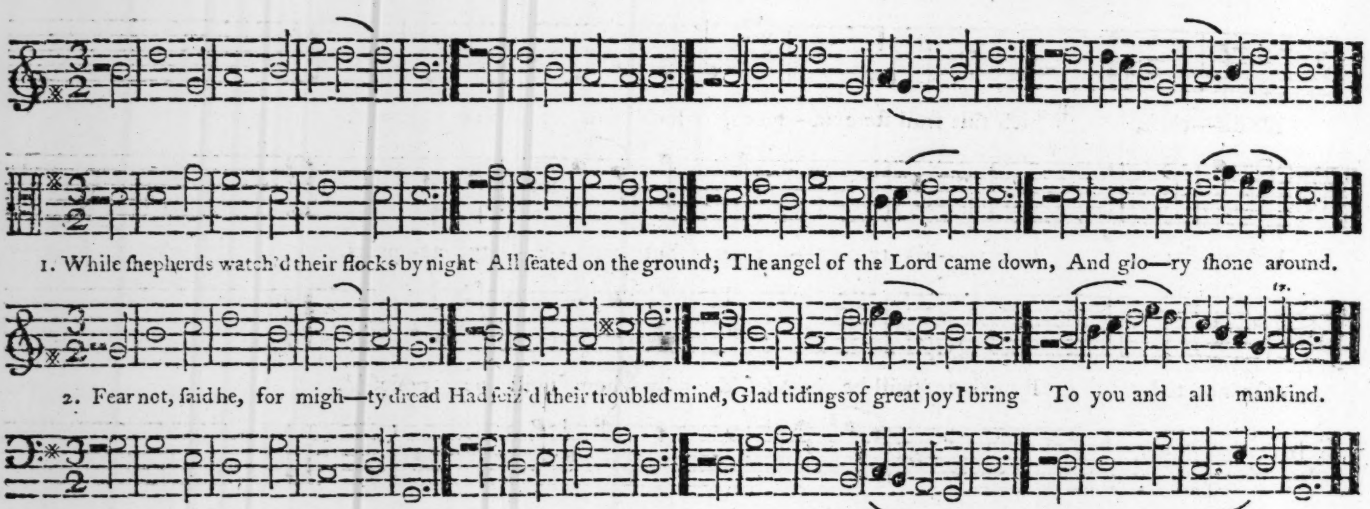


13. O ſpare me yet a little while,
My waſted ſtrength reſtore,
Before I vaniſh quite from hence,
And ſhall be ſeen no more.

The HERTFORDSHIRE MELODY.

AN HYMN for CHRISTMAS-DAY. Taken from Luke ii.

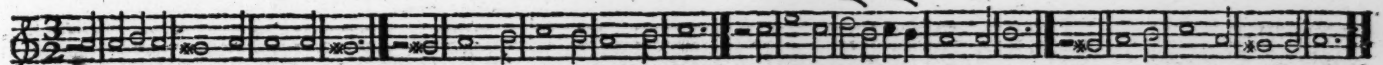


4. The heav'nly babe you there ſhall find,
To human view diſplay'd,
All meanly wrapt in ſwathing bands,
And in a manger laid.

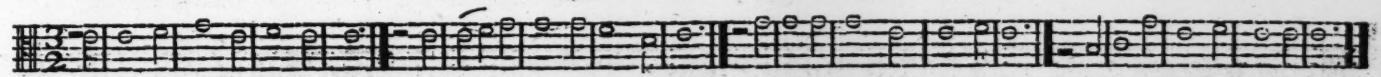
5. Thus ſpake the ſeraph, and forthwith
Appear'd a ſhining throng
Of angels praiſing God, and thus
Addreſs'd their joyful ſong.

6. All glory be to God on high,
And to the earth be peace,
Good will henceforth from heav'n to men
Begin and never ceaſe.

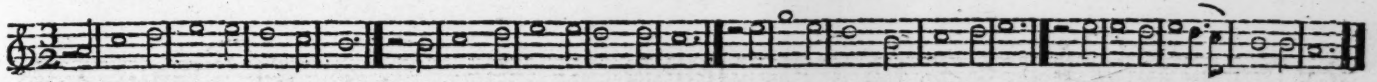
An HYMN called The Streams of Babylon. Taken from Pſal. cxxxvii.



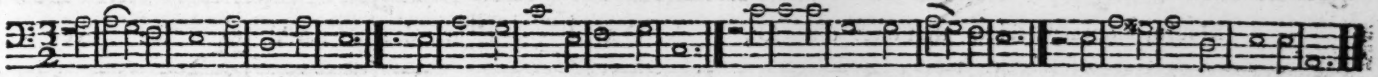
1. As by the ſtreams of Baby-lon, Far from our native ſoil we ſat, Sweet Sion thee we thought upon, And ev'ry thought a tear begat.



2. Aloft the trees that ſprung up there, Our ſi-lent harps we penſive hung; ſaid they that captiv'd us let's hear, Some ſong which thou in Sion ſung



3. How ſhall we tune our voice to ſing, Or touch our harps with ſkilful hands, Shall hymns of joy to God our king, be ſung by ſlaves in foreign lands.

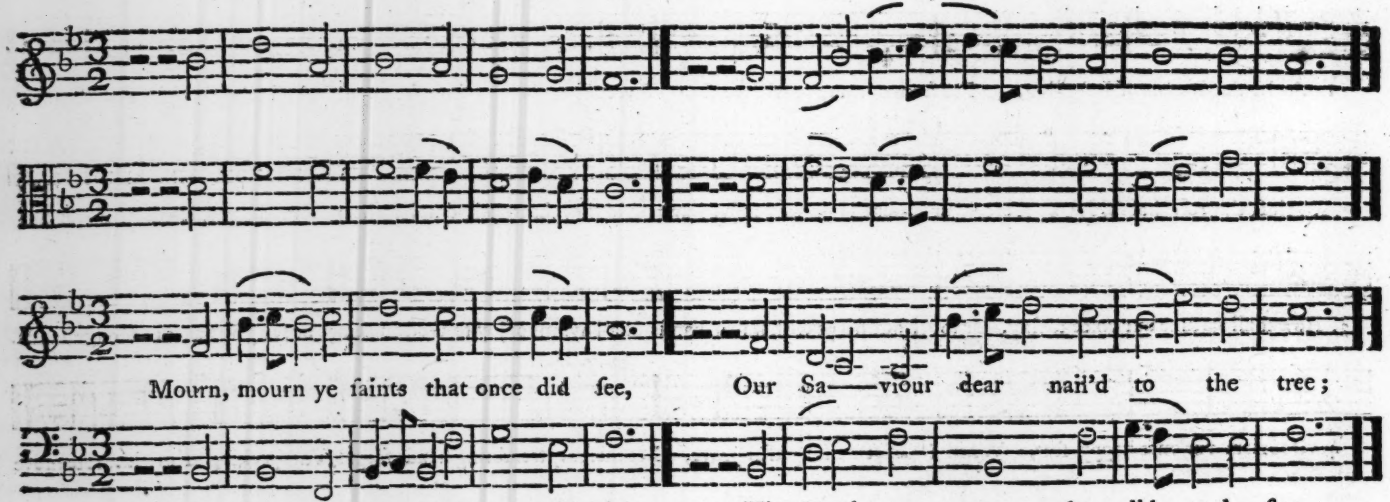


4. O Salem our once happy ſeat, When I of thee forgetful prove, Let then my trembling hands forget, The ſpeaking ſtrin. with art to move.

5. If I to mention thee forbear,
Eternal ſilence ſeize my tongue;
Or if I ſing one chearful air,
Till thy deliv'rance is my ſong.

The HERTFORDSHIRE MELODY.

An HYMN for GOOD FRIDAY.



What wiſdom can conceive or know,
What tongue or pen can truly ſhow,
The vaſt dimenſions of his love,
Or ſhow his pow'r in heav'n above.

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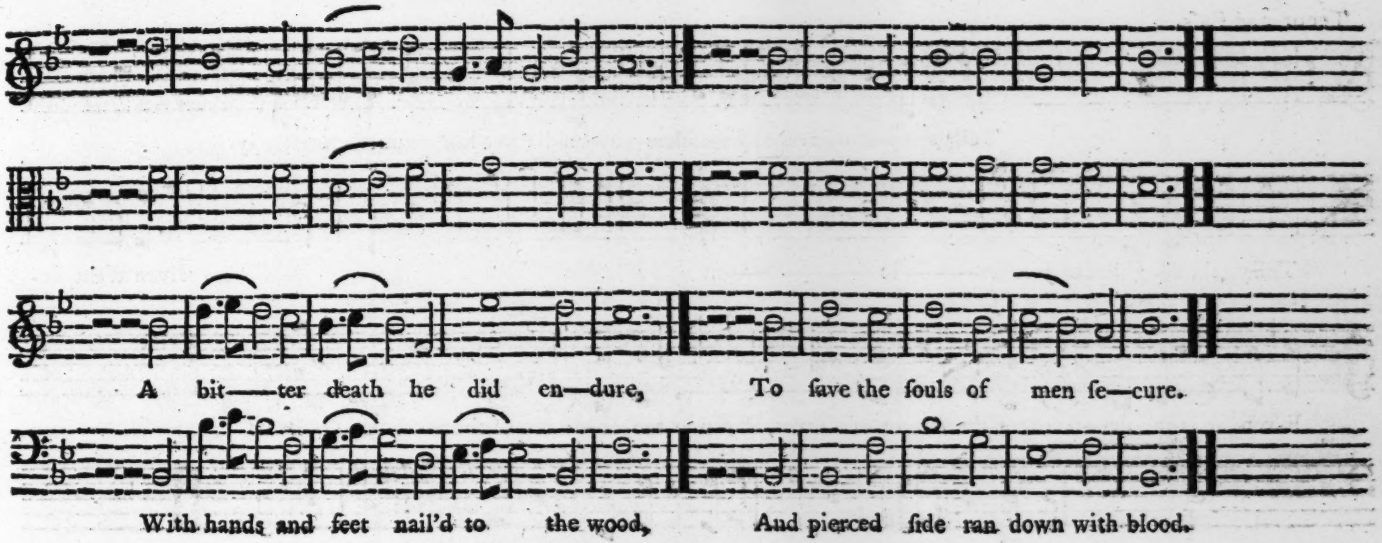
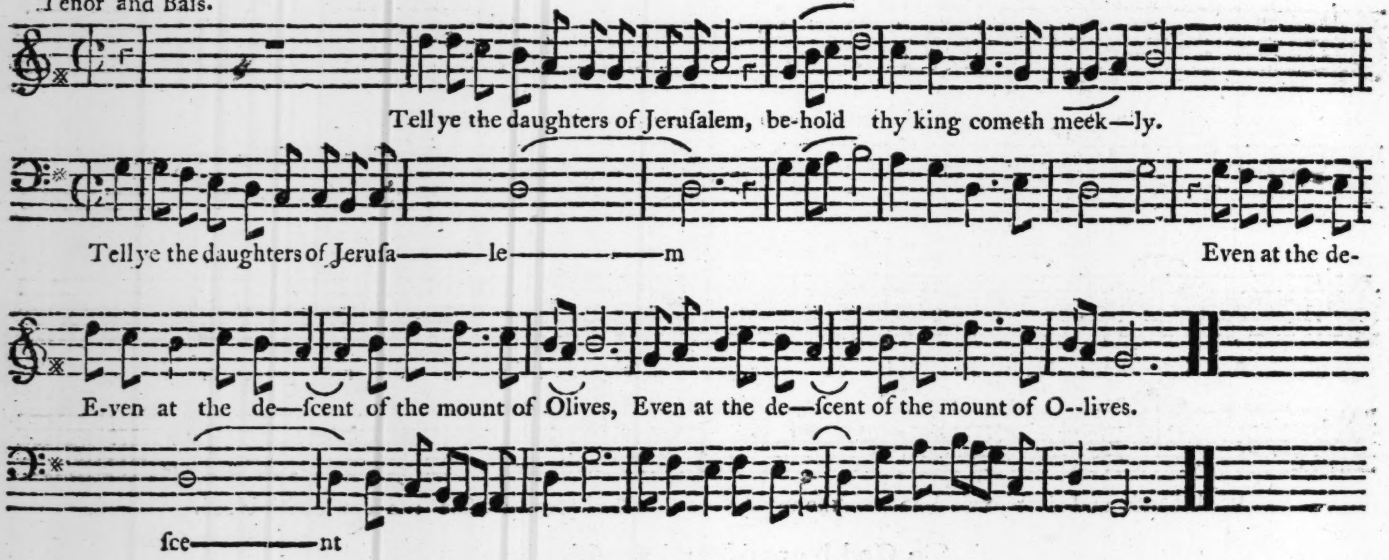


To God be praiſe and worſhip done,
For giving us his only Son;
Let's tune our ſouls and him adore,
In Hallelujah's ever more.

An ANTHEM. Taken from Matth. xxi. and Luke xix.

Tenor and Baſs.



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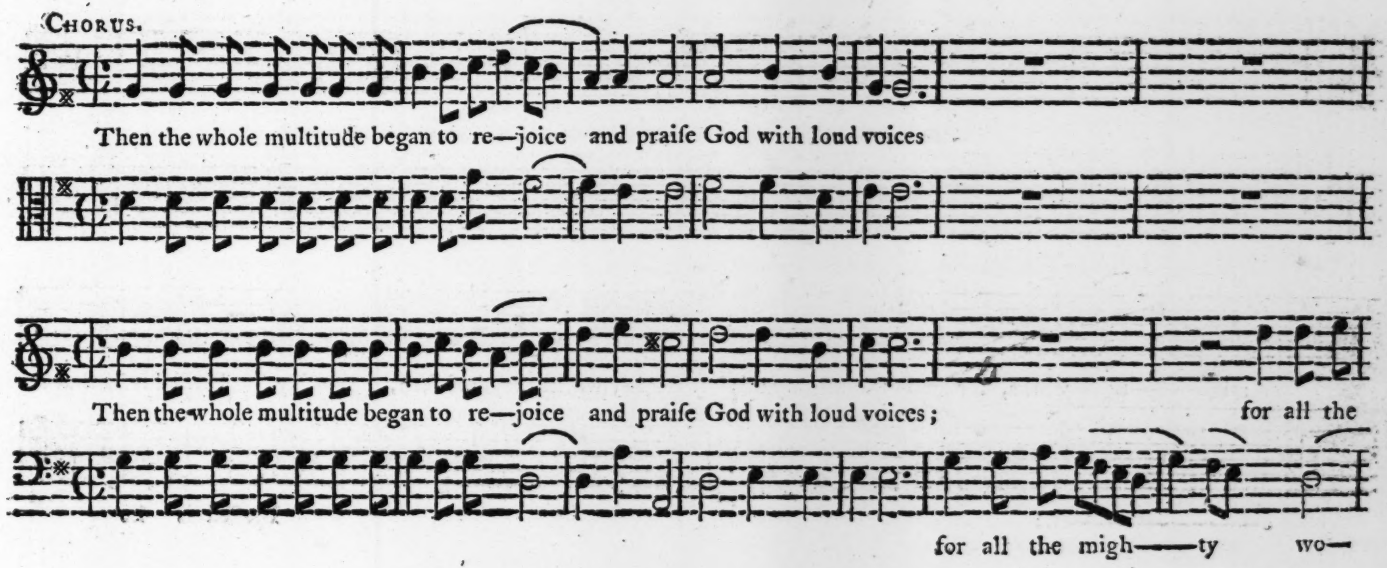
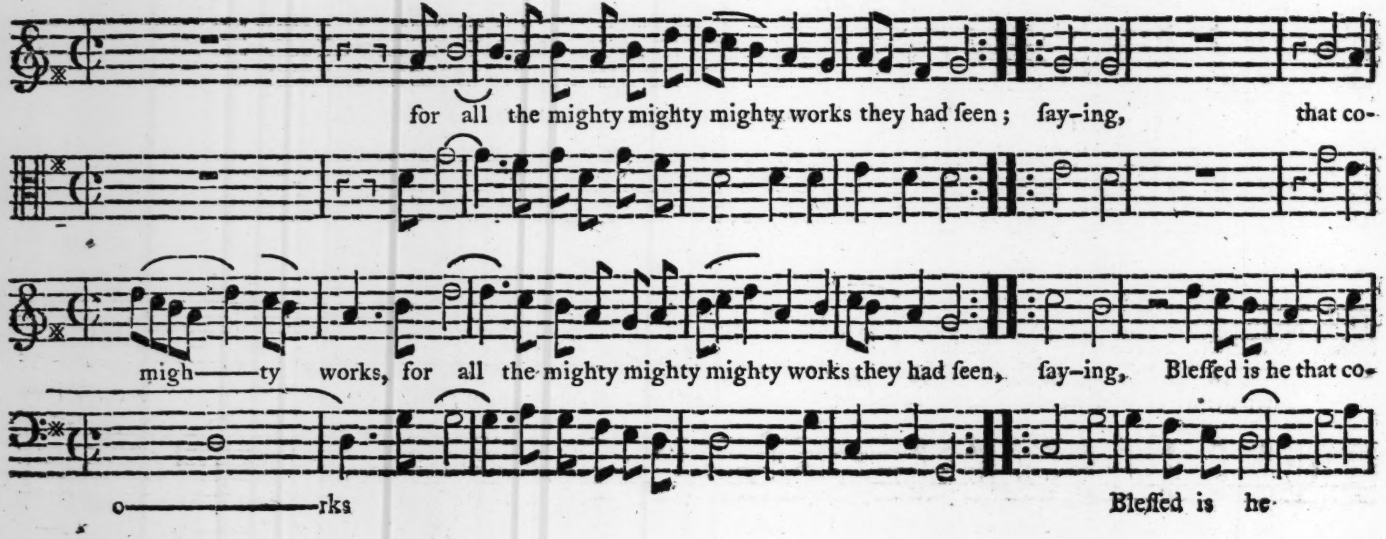

Chorus.
Then the whole multitude began to re—joice and praiſe God with loud voices
Then the whole multitude began to re—joice and praiſe God with loud voices; for all the
for all the migh——ty wo—

Matth. XXI. CONTINUED.



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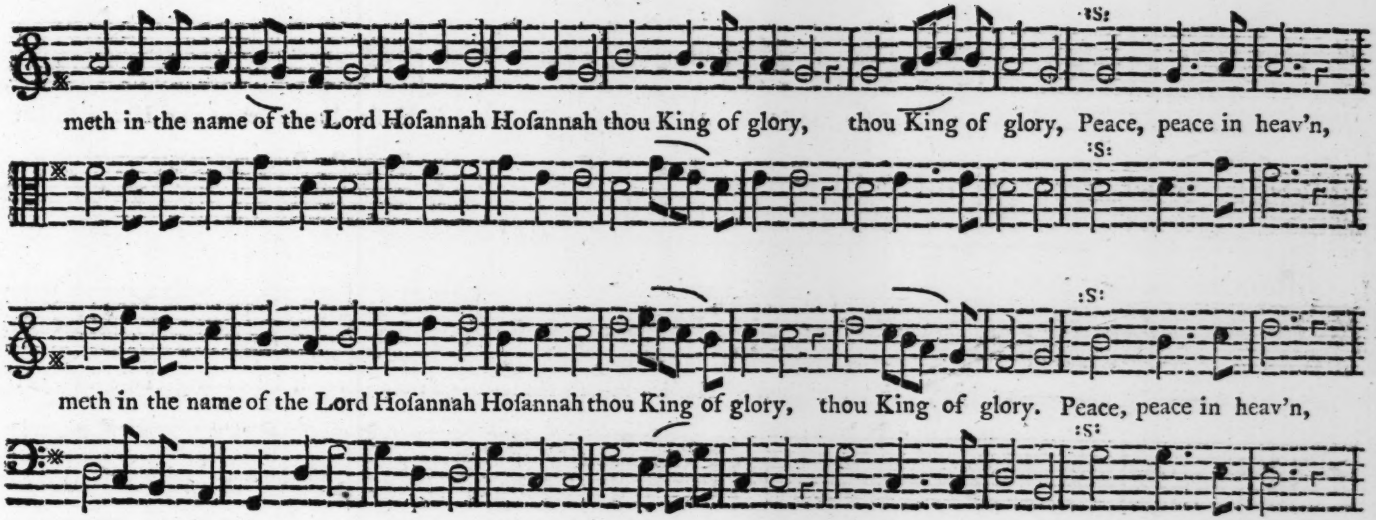
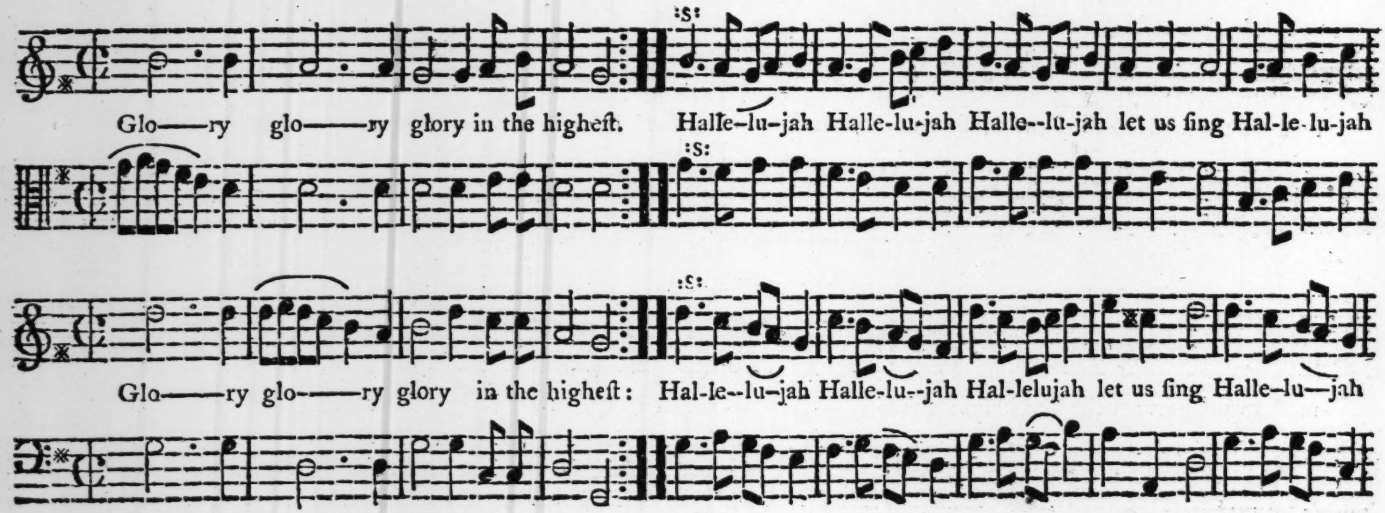

meth in the name of the Lord Hoſannah Hoſannah thou King of glory, thou King of glory, Peace, peace in heav'n,
meth in the name of the Lord Hoſannah Hoſannah thou King of glory, thou King of glory. Peace, peace in heav'n,

Matth. XXI. CONTINUED.



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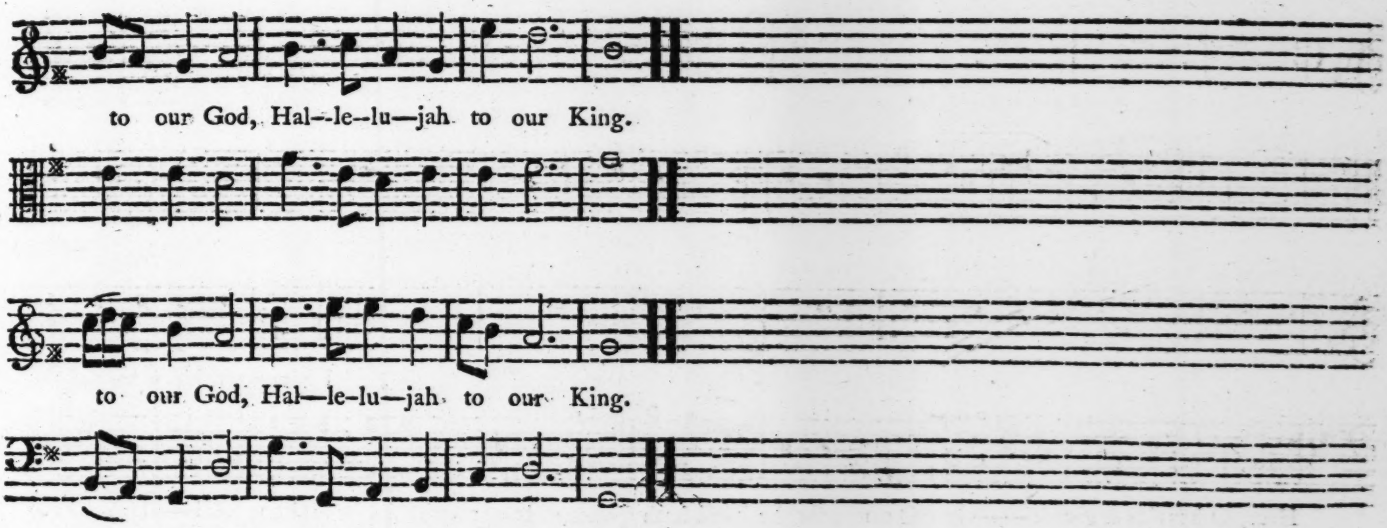
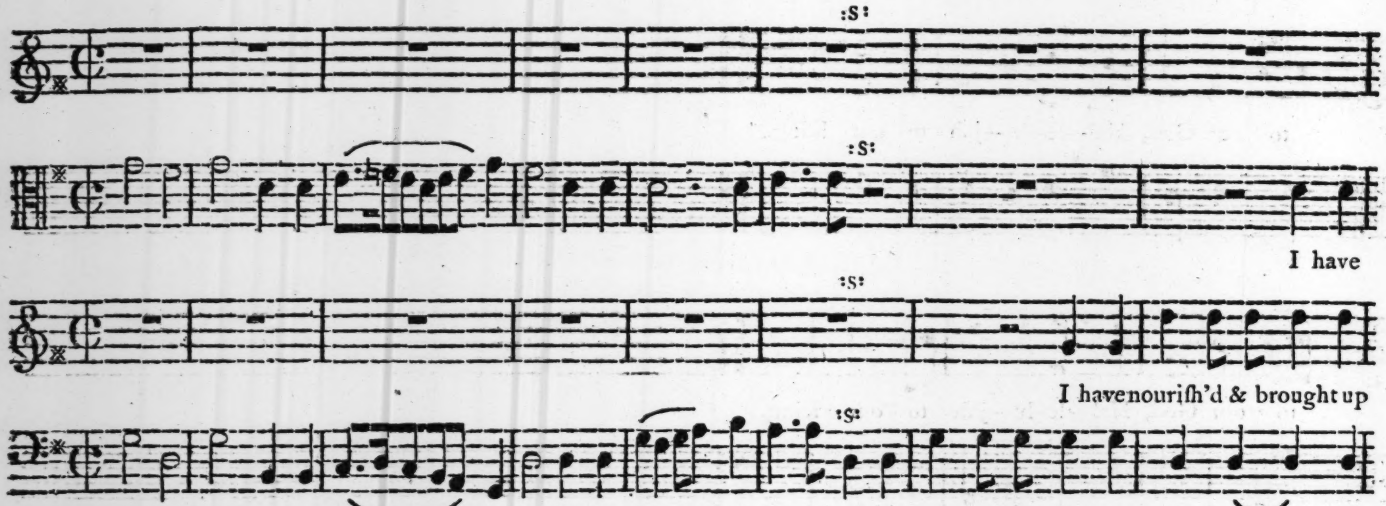

to our God, Hal--le--lu—jah to our King.
to our God, Hal—le-lu—jah to our King.

The HERTFORDSHIRE MELODY.

An ANTHEM. Taken from the first chapter of Isaiah.



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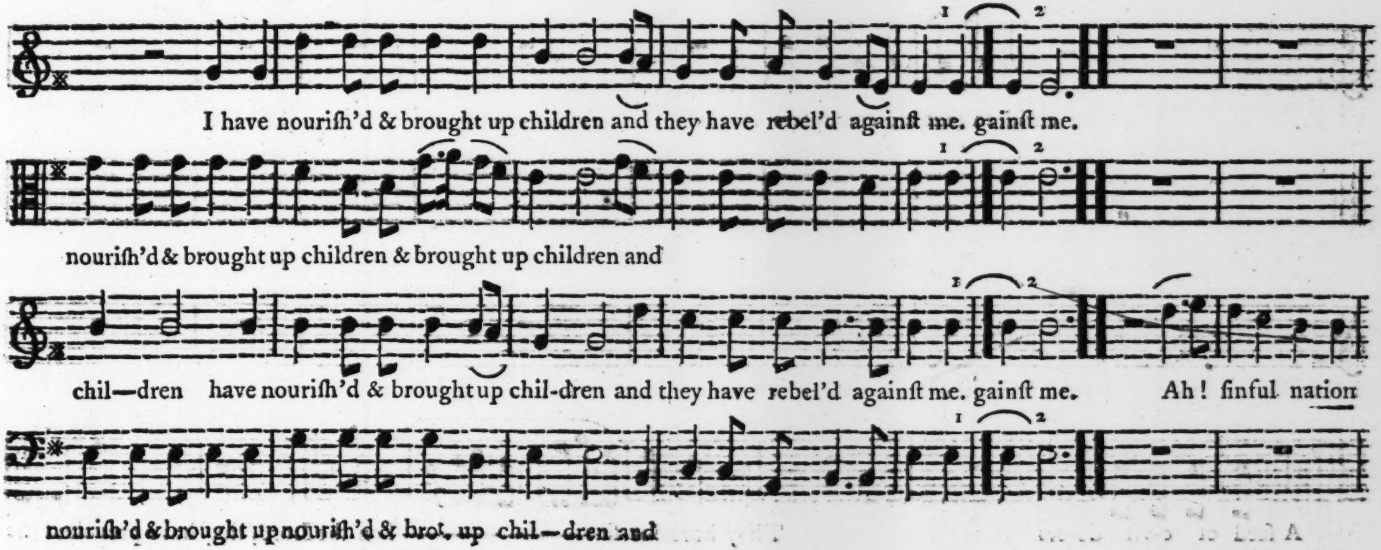
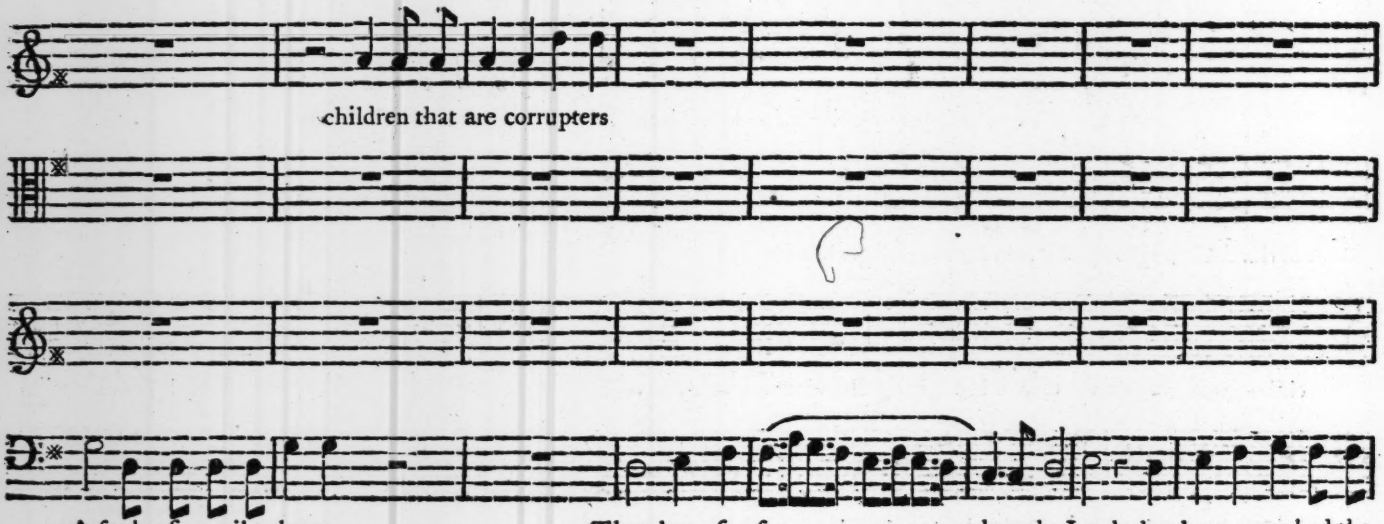

I have nouriſh'd & brought up children and they have rebel'd againſt me. gainſt me.
nouriſh'd & brought up children & brought up children and
chil—dren have nouriſh'd & brought up chil-dren and they have rebel'd againſt me. gainſt me. Ah! finful nation
nouriſh'd & brought up nouriſh'd & brot. up chil—dren and

The HERTFORDSHIRE MELODY.

Iſaiah I. CONTINUED.



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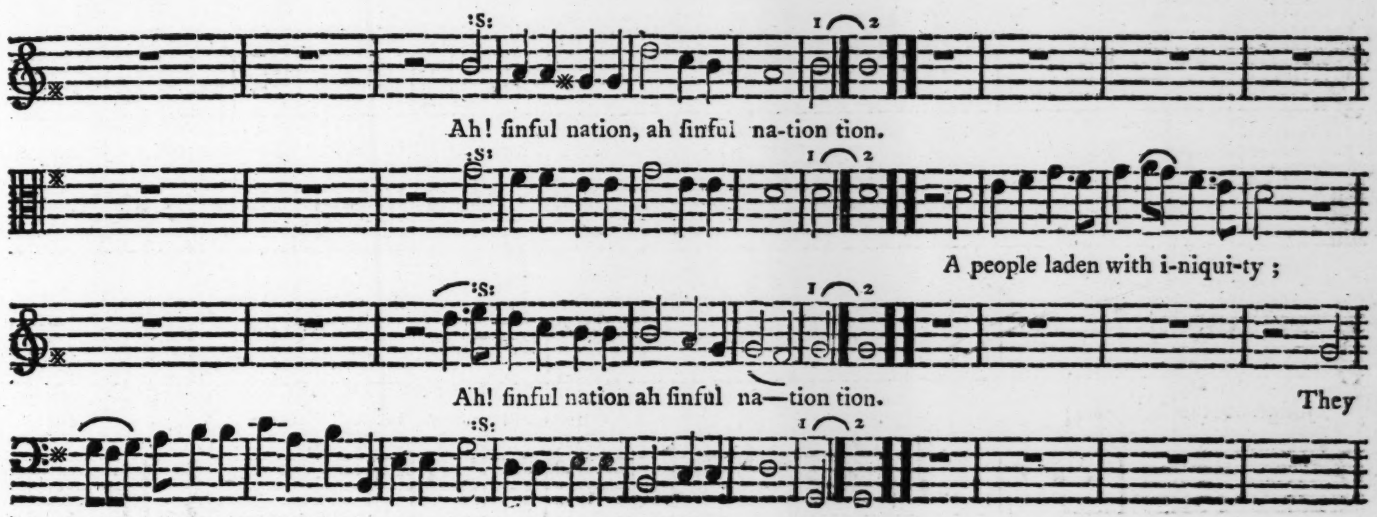
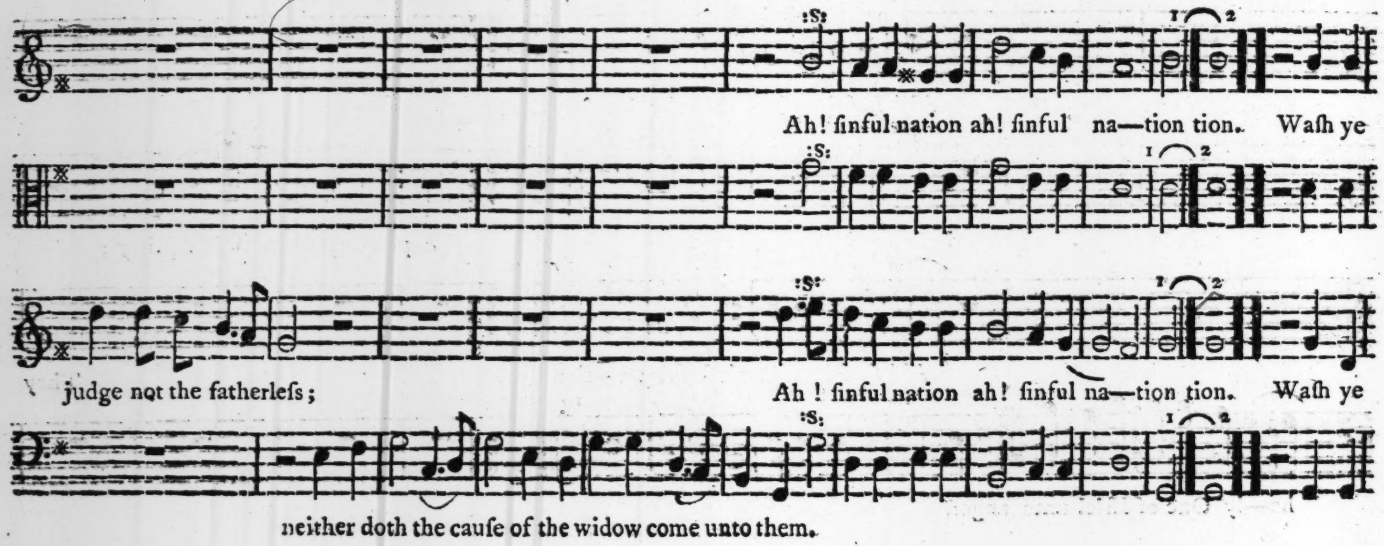

Ah! finful nation, ah finful na-tion tion.
A people laden with i-niqui-ty ;
Ah! finful nation ah finful na—tion tion.
They
ho—ly One of Iſr'el unto anger.

The HERTFORDSHIRE MELODY.

Iſaiah I. CONTINUED.



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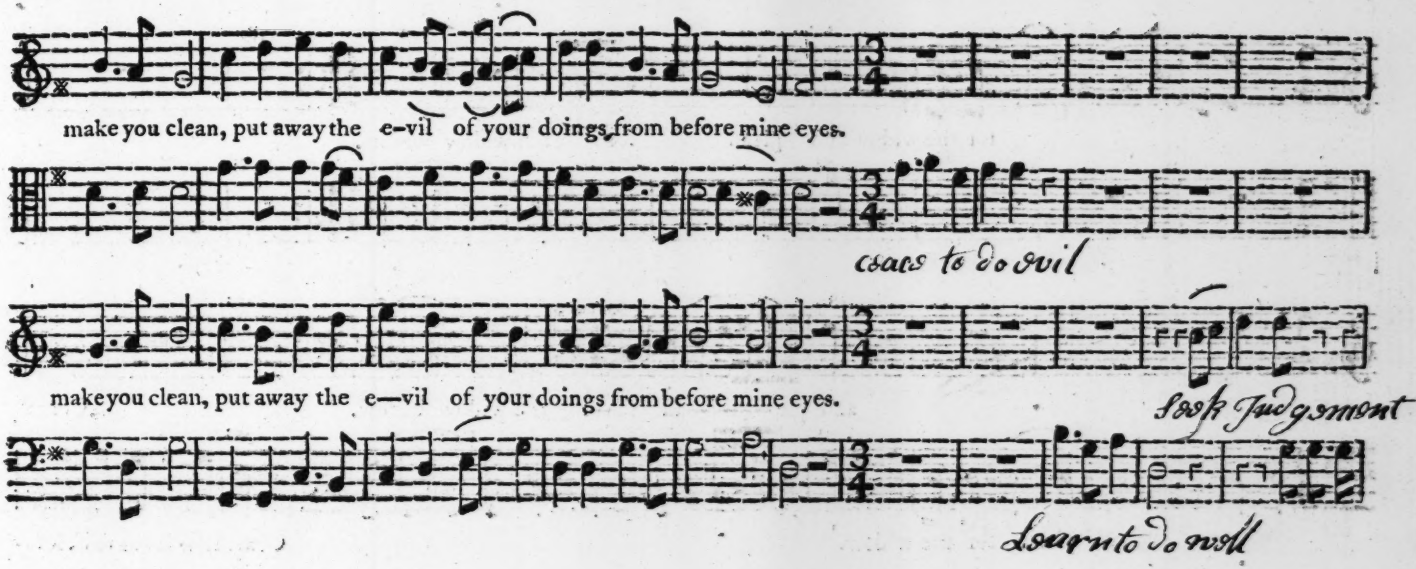
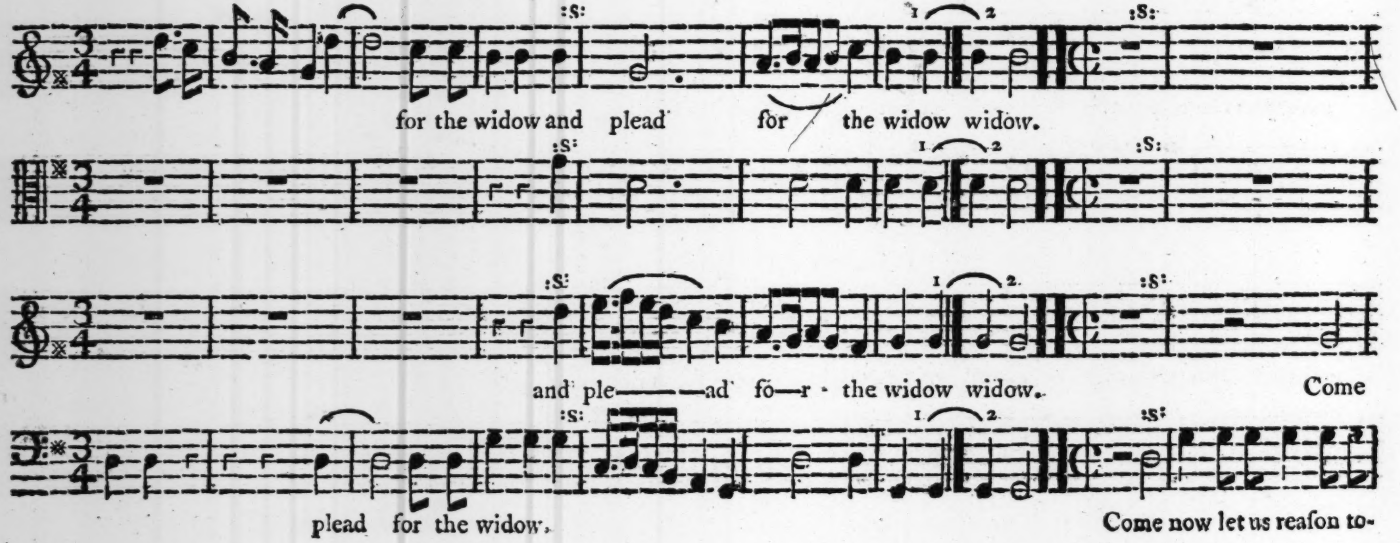

make you clean, put away the e-vil of your doings from before mine eyes.
ceace to do evil
make you clean, put away the e—vil of your doings from before mine eyes.
Seek Judgement
Learn to do well

Iſaiah I. CONTINUED.



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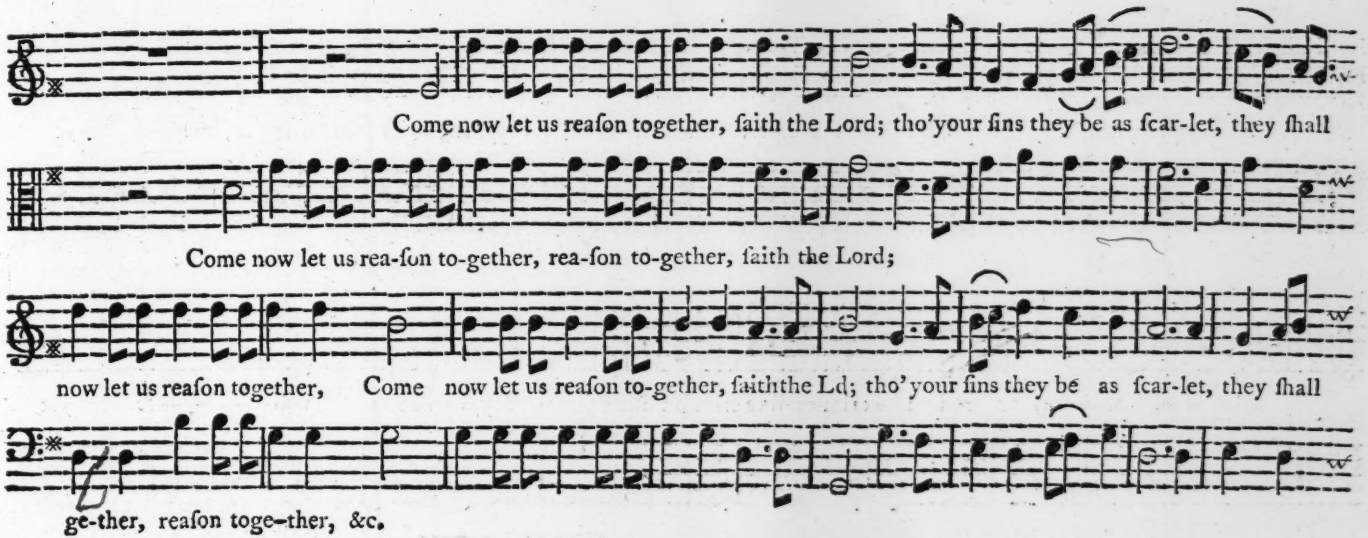
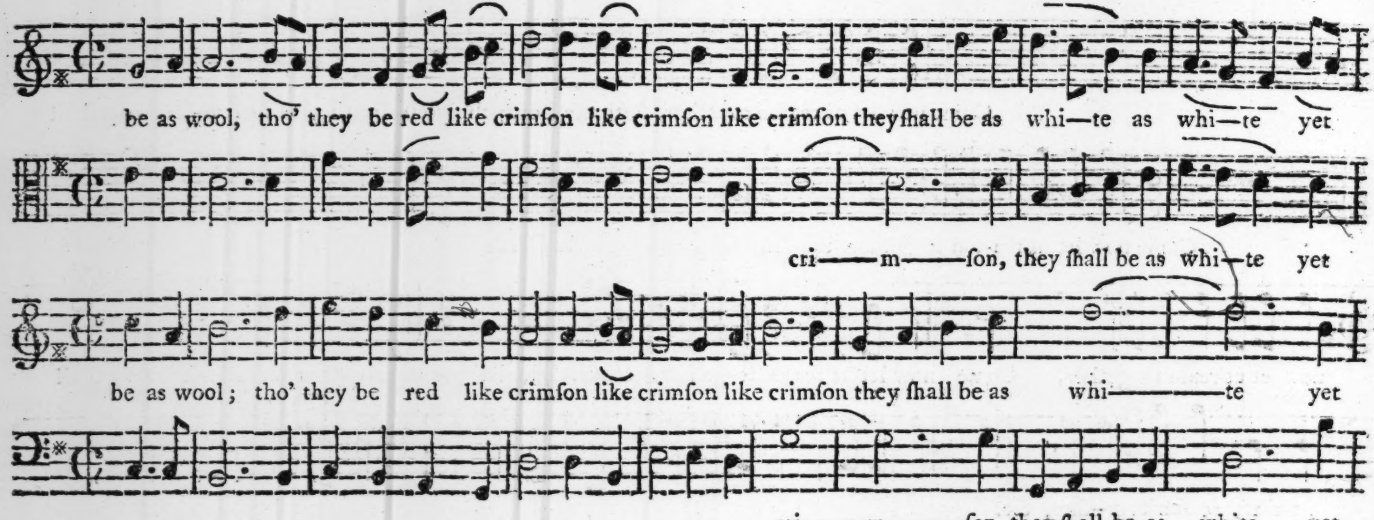

Come now let us reaſon together, ſaith the Lord; tho'your ſins they be as ſcar-let, they ſhall
Come now let us rea-ſon to-gether, rea-ſon to-gether, ſaith the Lord;
now let us reaſon together, Come now let us reaſon to-gether, ſaiththe Ld; tho'your ſins they be as ſcar-let, they ſhall
ge-ther, reaſon toge-ther, &c.

The HERTFORDSHIRE MELODY.

Iſaiah I. CONTINUED.



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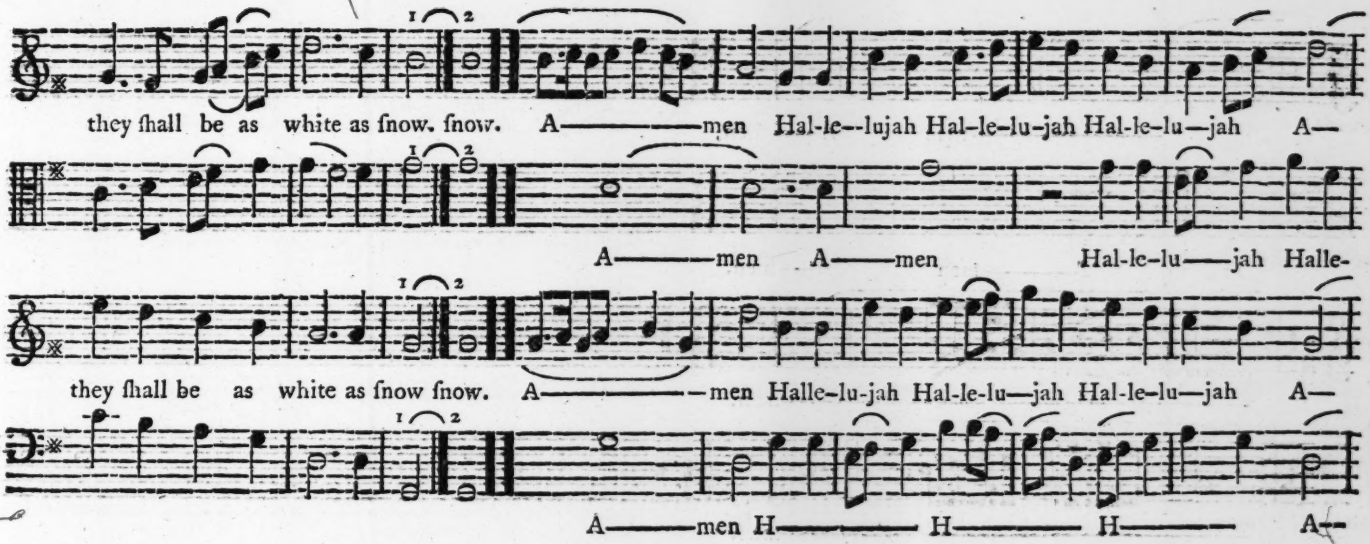
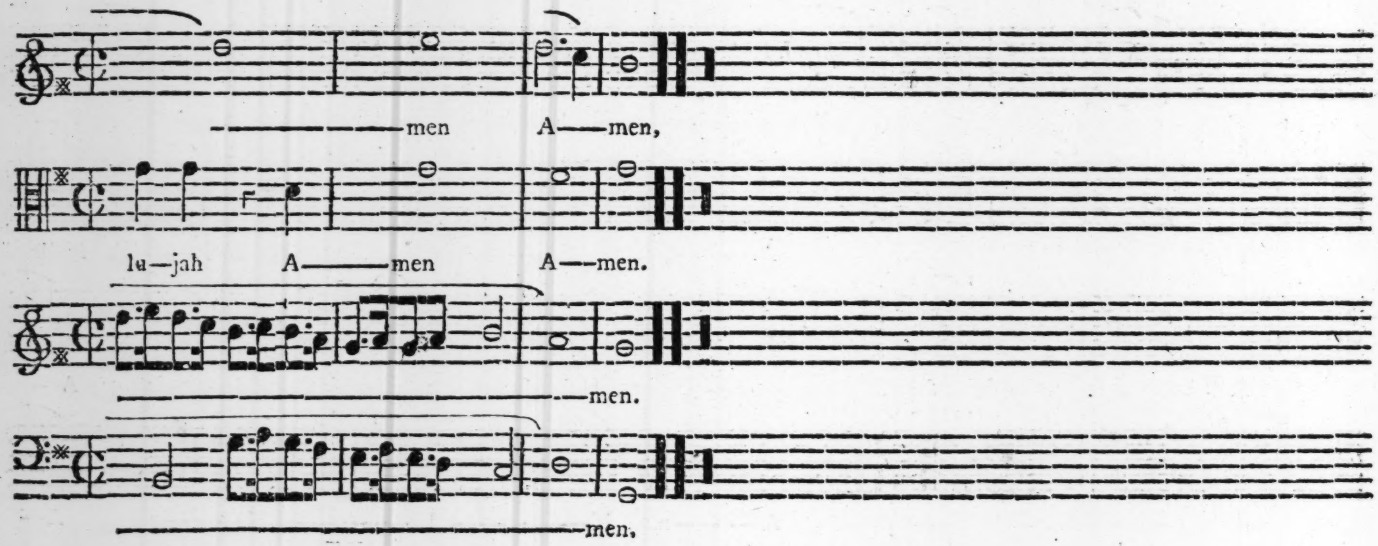
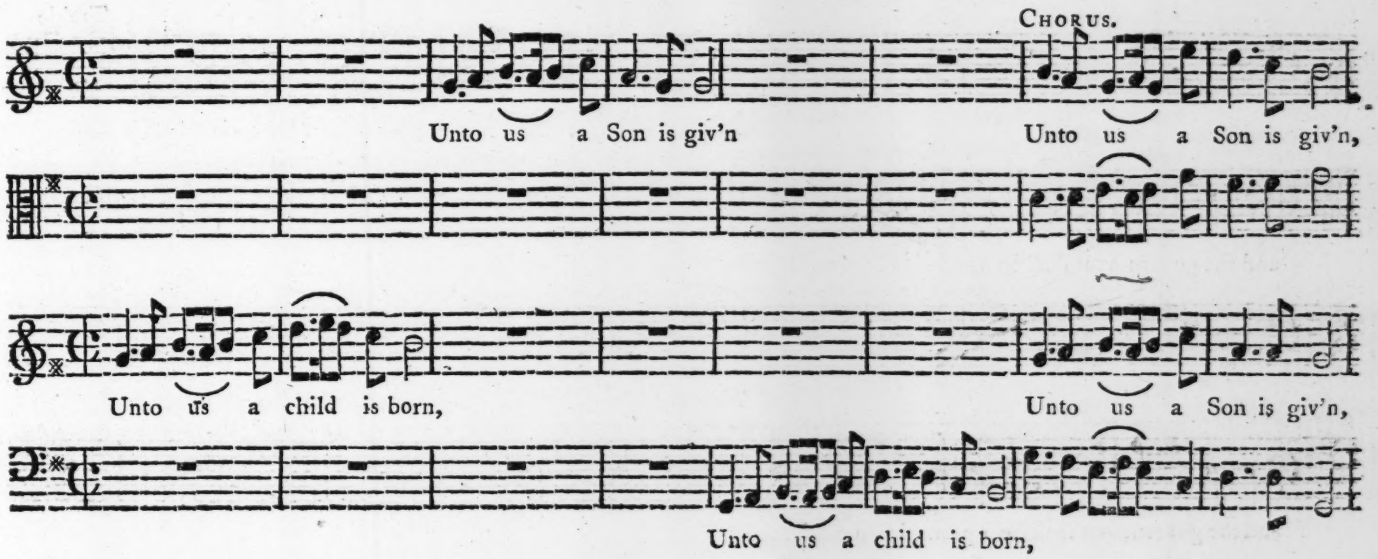

they ſhall be as white as ſnow. ſnow. A——men Hal-le--lujah Hal-le-lu-jah Hal-le-lu—jah A—
A——men A——men Hal-le-lu——jah Halle-
they ſhall be as white as ſnow ſnow. A——men Halle-lu-jah Hal-le-lu—jah Hal-le-lu—jah A—
A——men H—— H—— H—— A—

Iſaiah I. CONTINUED.

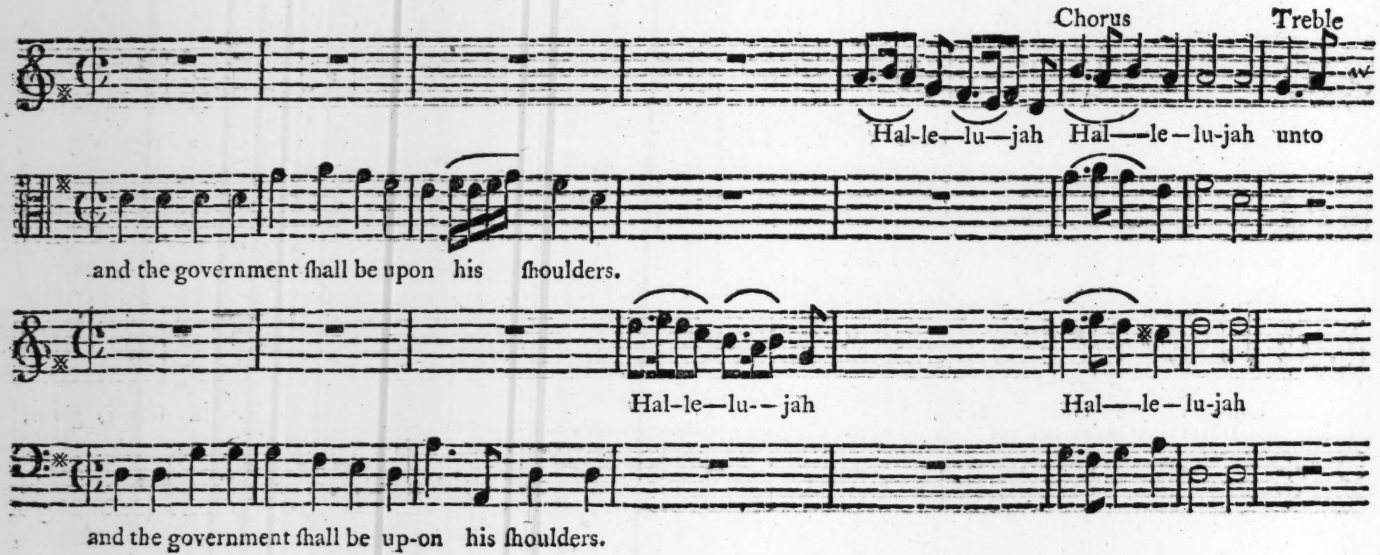


An ANTHEM for CHRISTMAS-DAY. Taken from Isaiah, chap. ix.



The HERTFORDSHIRE MELODY.

An ANTHEM for CHRISTMAS-DAY.



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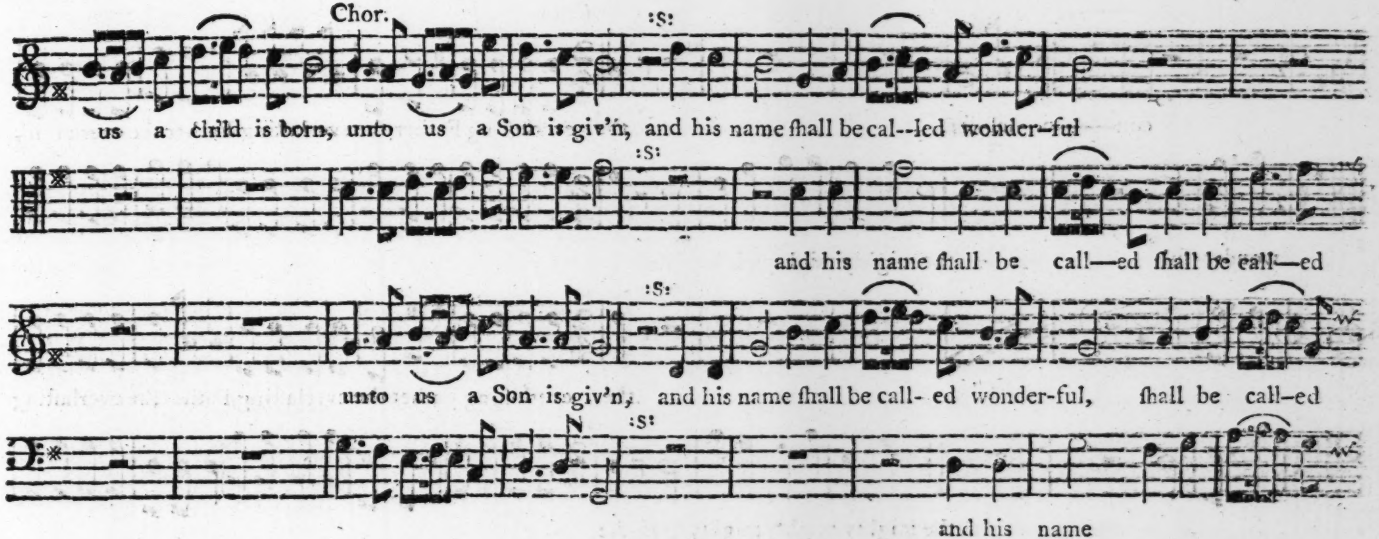
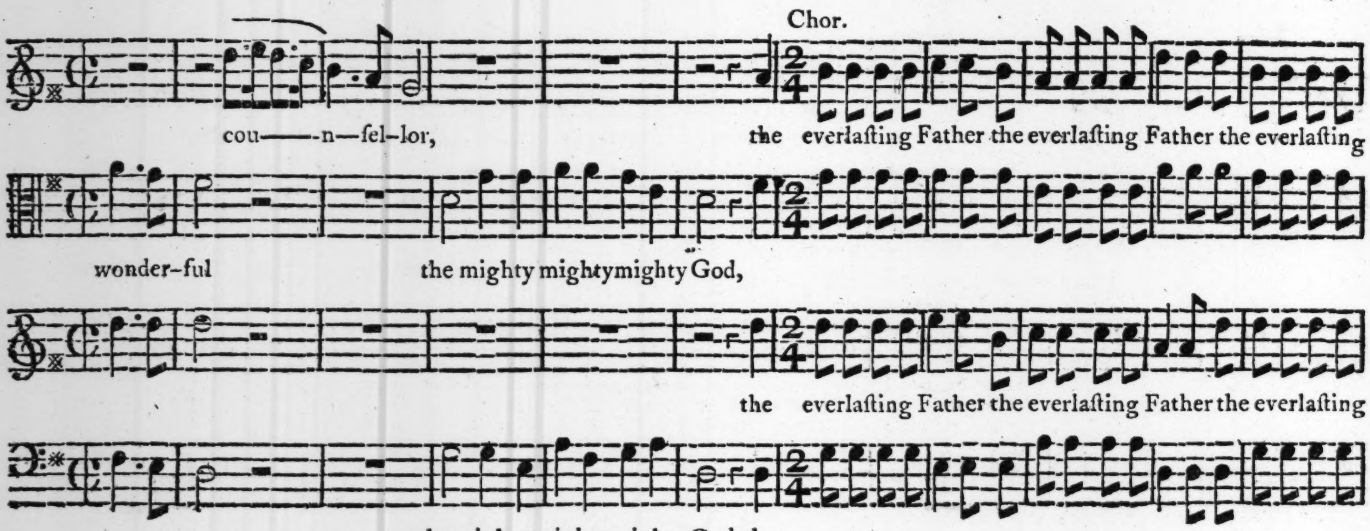

Chor.
:S:
us a child is born, unto us a Son is giv'n, and his name ſhall be cal--led wonder-ful
:S:
and his name ſhall be call—ed ſhall be call—ed
:S:
unto us a Son is giv'n, and his name ſhall be call- ed wonder-ful, ſhall be call-ed
:S:
and his name

The HERTFORDSHIRE MELODY.

An ANTHEM for CHRISTMAS-DAY.



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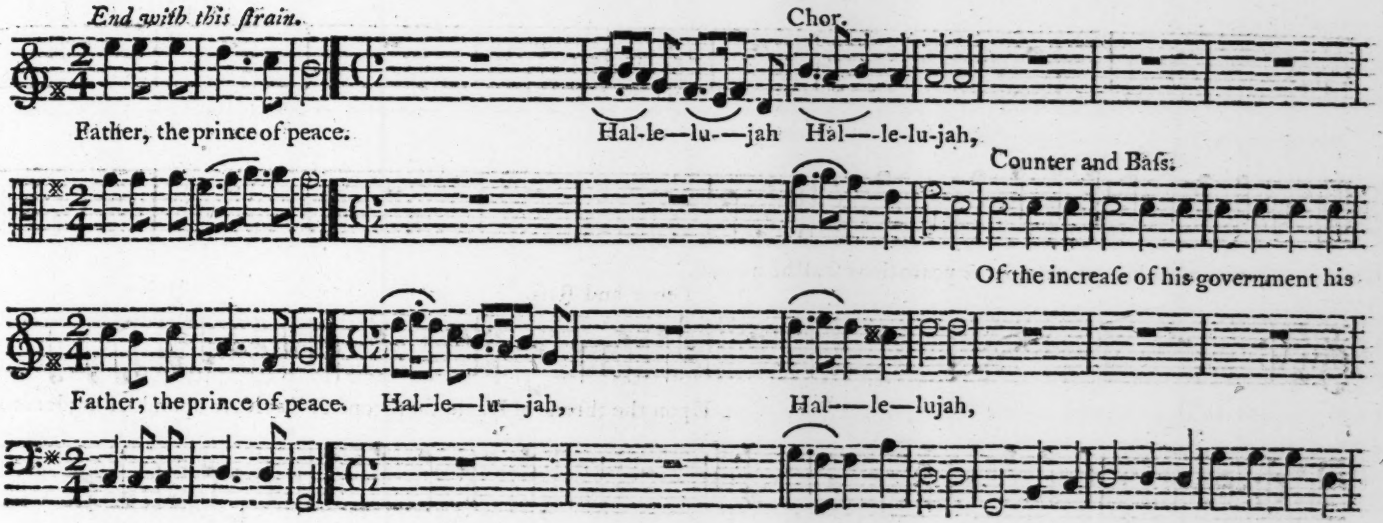
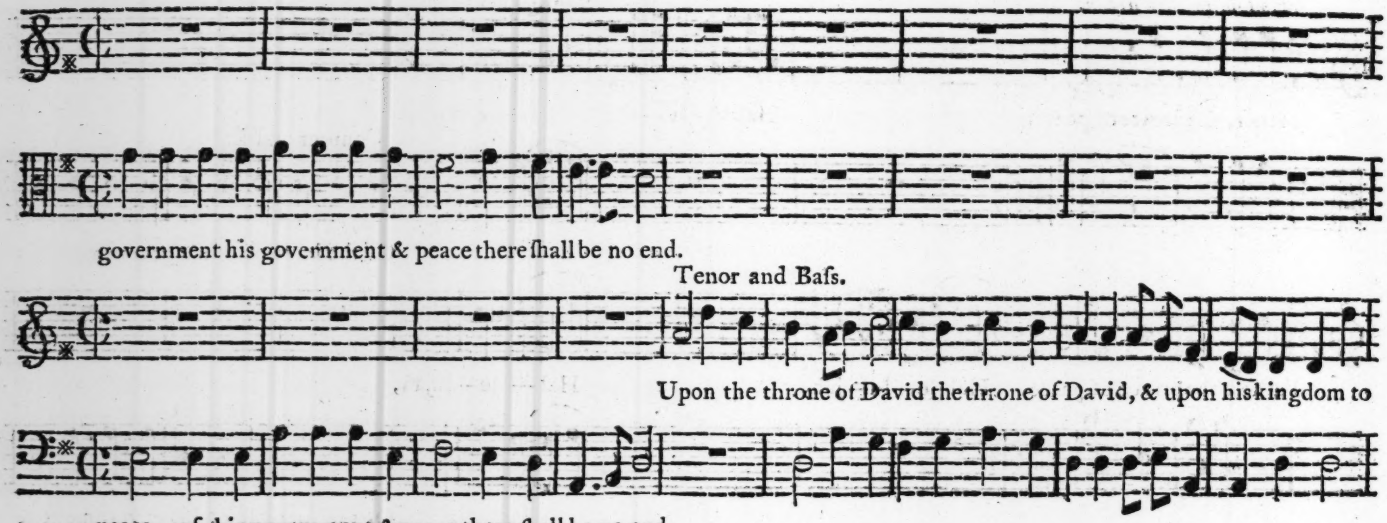

End with this ſtrain.
Chor.
Father, the prince of peace.
Hal-le—lu-—jah Hal—-le-lu-jah,
Counter and Baſs.
Of the increaſe of his government his
Father, the prince of peace. Hal-le—lu—jah,
Hal-—le—lujah,
Of the increaſe of his government &c.

The HERTFORDSHIRE MELODY.

An ANTHEM for CHRISTMAS-DAY.



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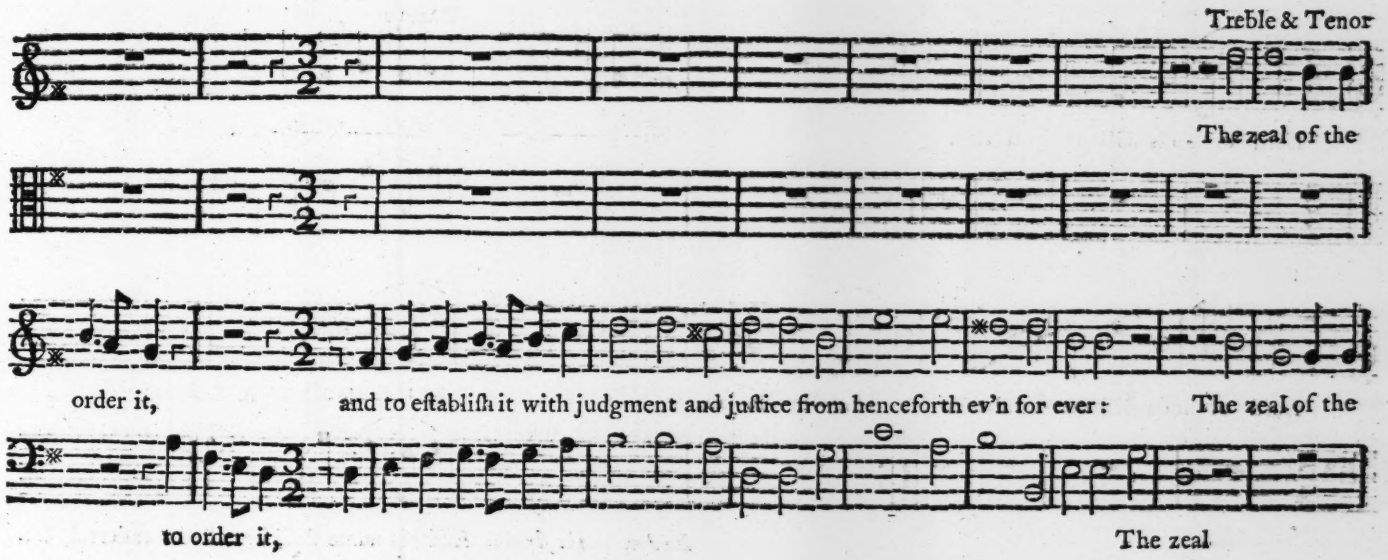
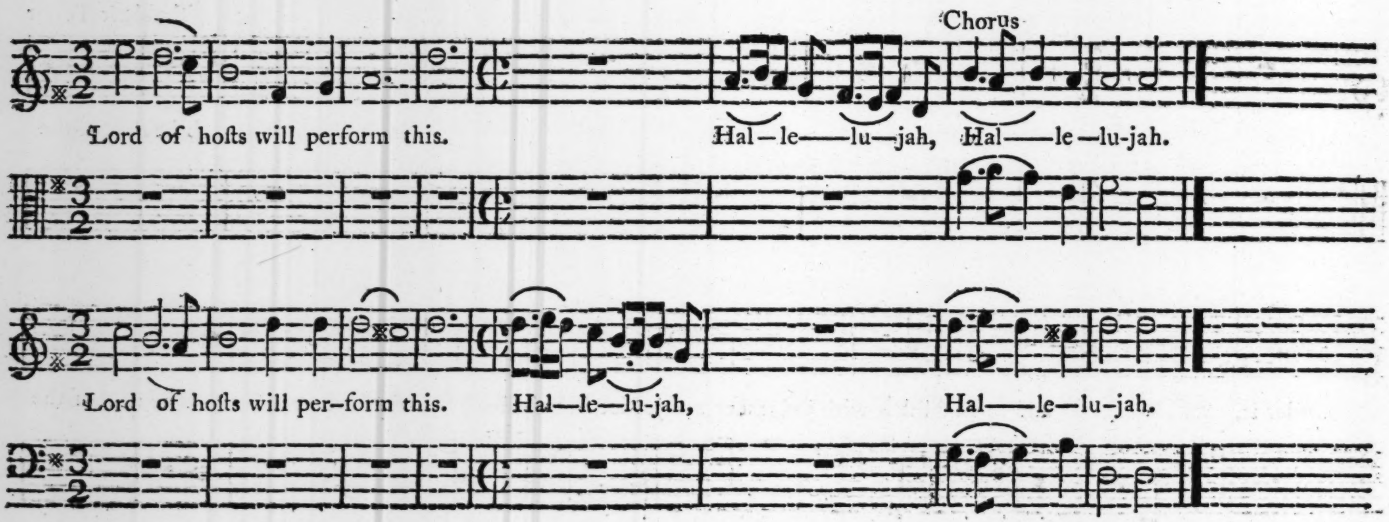

Treble & Tenor
The zeal of the
order it,
and to eſtabliſh it with judgment and juſtice from henceforth ev'n for ever:
The zeal of the
to order it,
The zeal

The HERTFORDSHIRE MELODY.

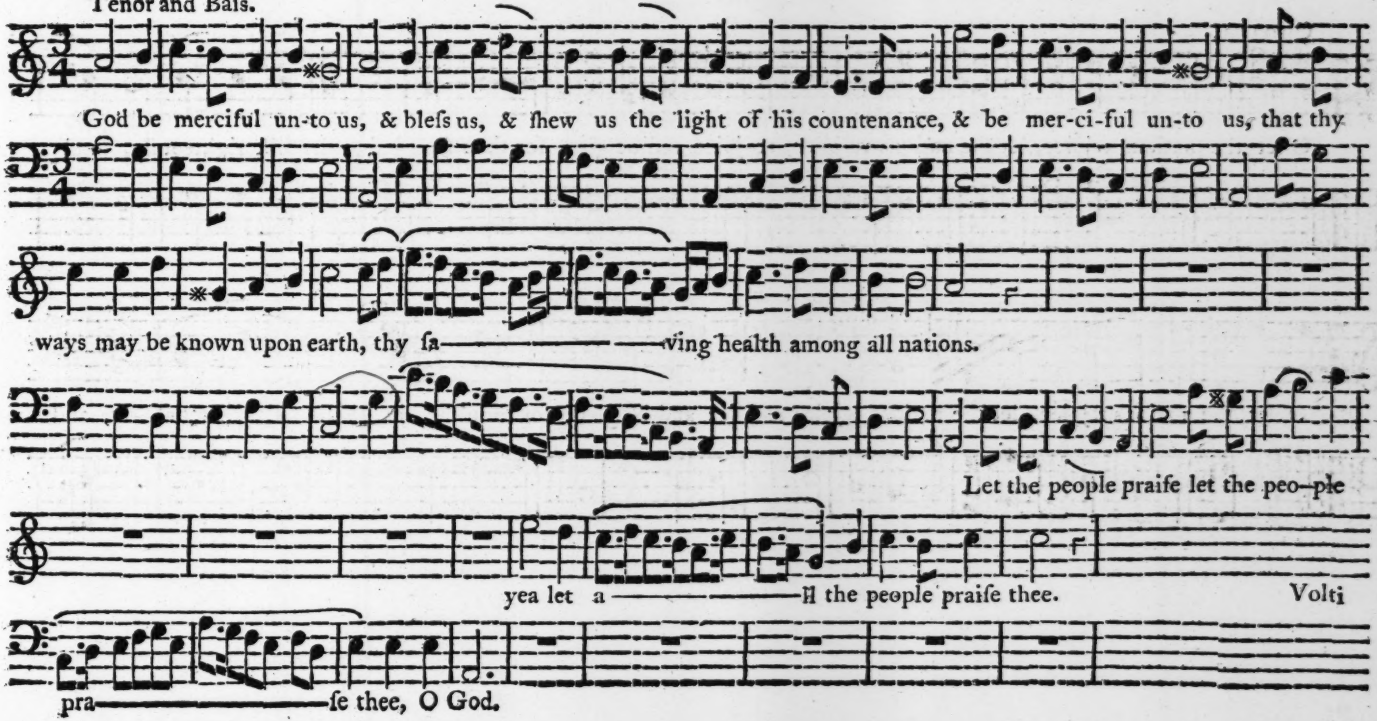
An ANTHEM for CHRISTMAS-DAY.



End with the ſtrain, And his name ſhall be called wonderful, &c.

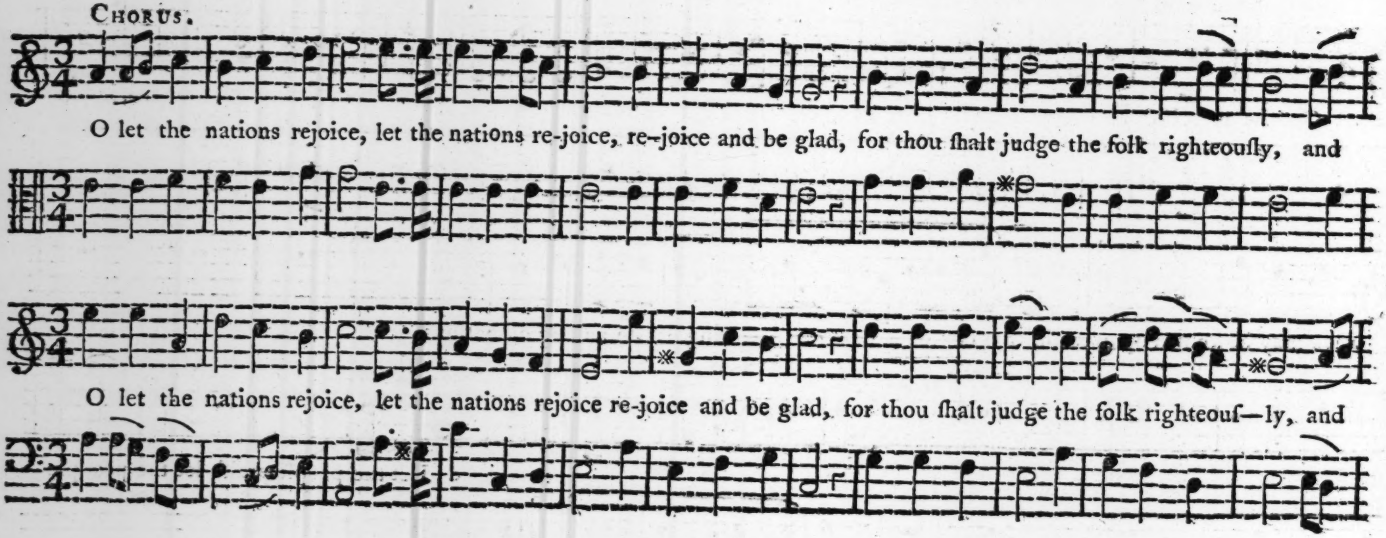
An ANTHEM. Taken from PSALM LXVII.

Tenor and Baſs.



Pſalm LXVII. CONTINUED.

CHORUS.



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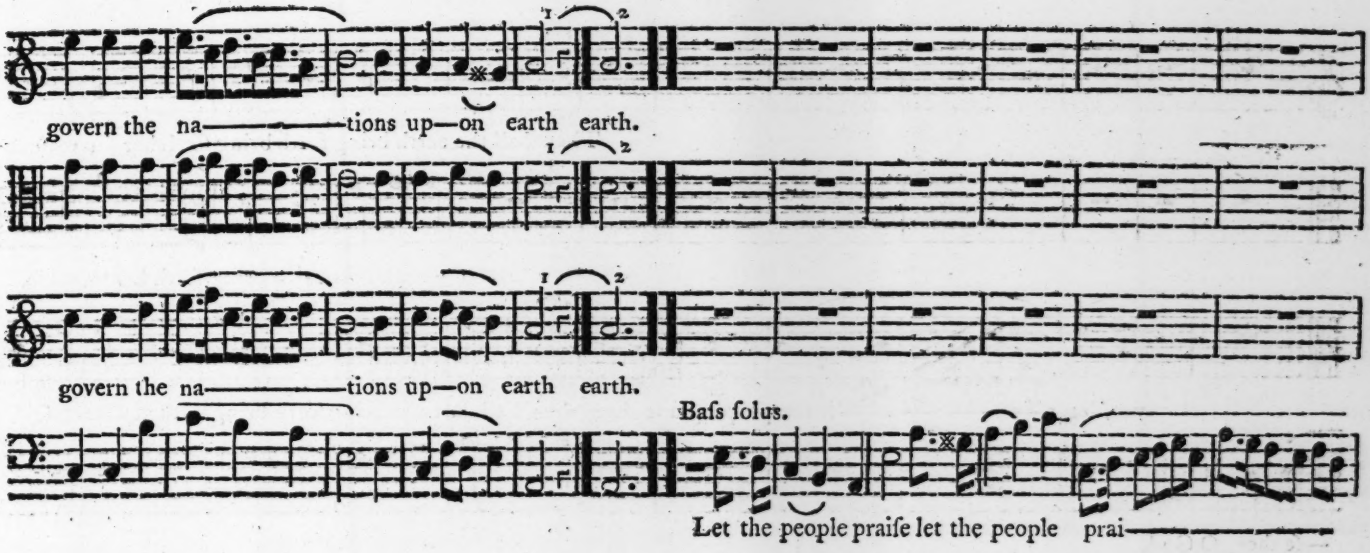
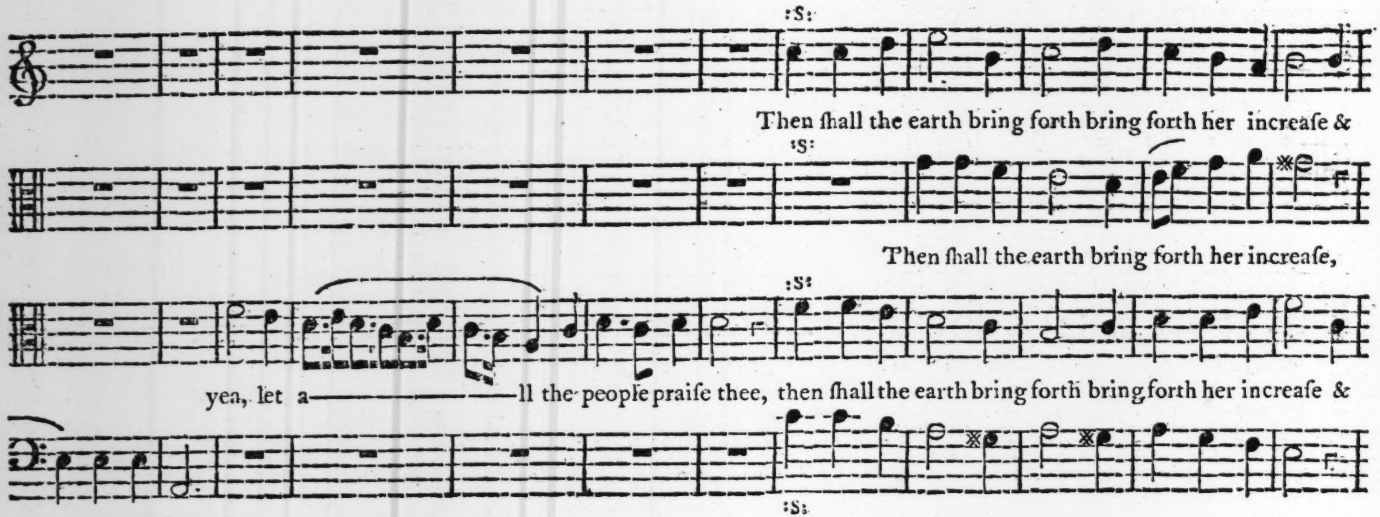

govern the na——tions up—on earth earth.
govern the na——tions up—on earth earth.
Baſs ſolus.
Let the people praiſe let the people prai——

The HERTFORDSHIRE MELODY.

Pſalm LXVII. CONTINUED.



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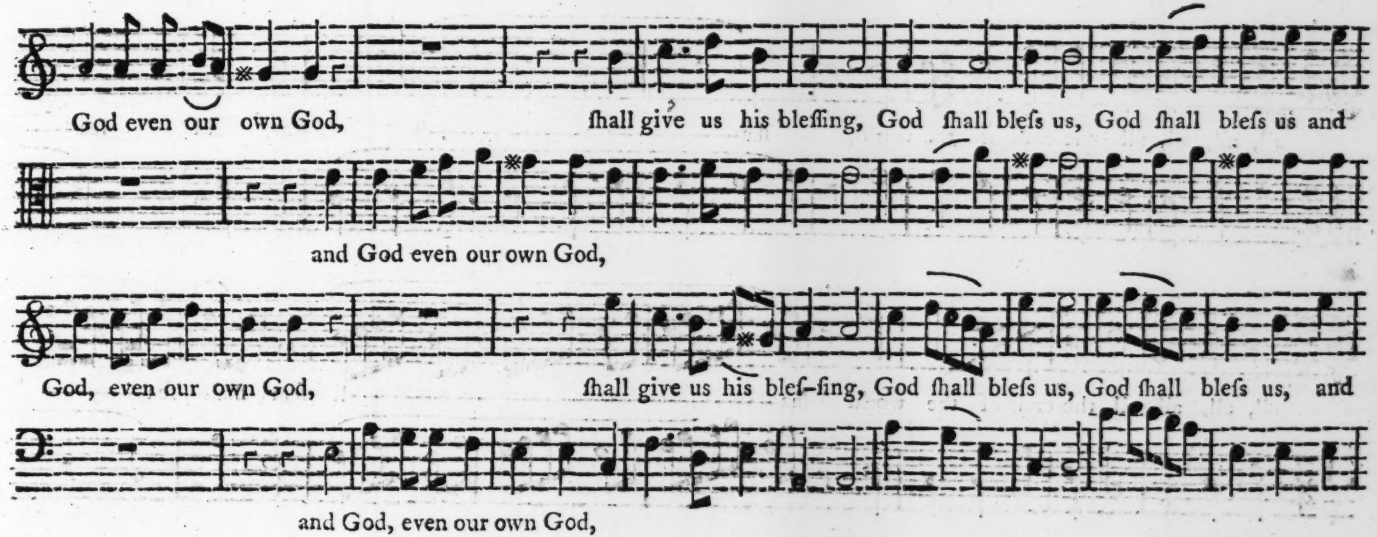
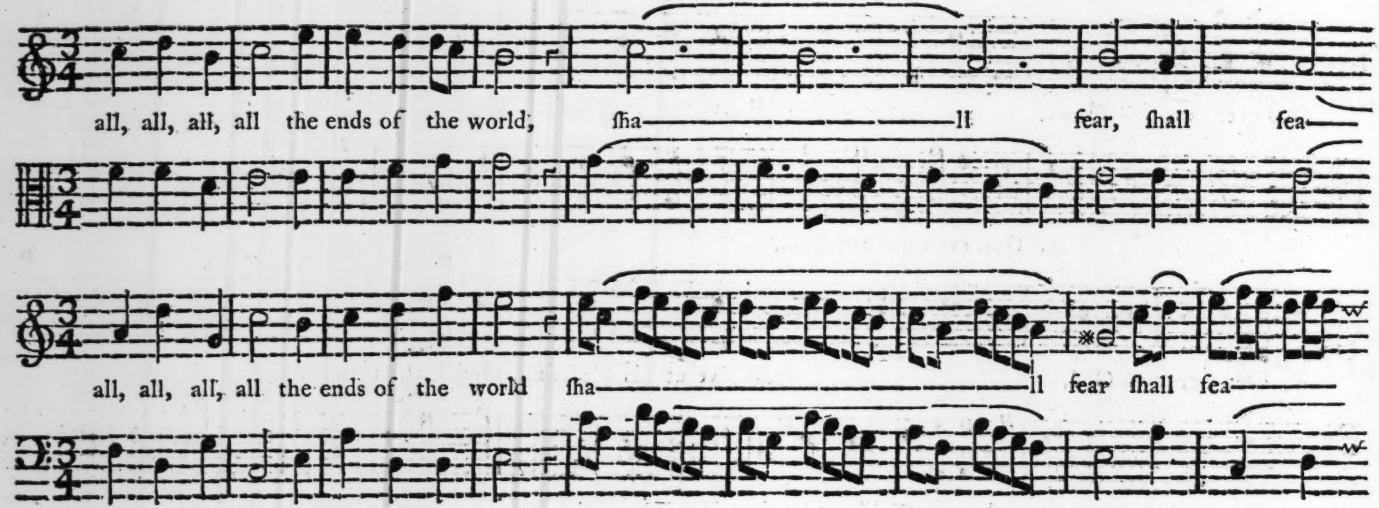

God even our own God, ſhall give us his bleſſing, God ſhall bleſs us, God ſhall bleſs us and
and God even our own God,
God, even our own God, ſhall give us his bleſ-ſing, God ſhall bleſs us, God ſhall bleſs us, and
and God, even our own God,

Pſalm LXVII. CONTINUED.



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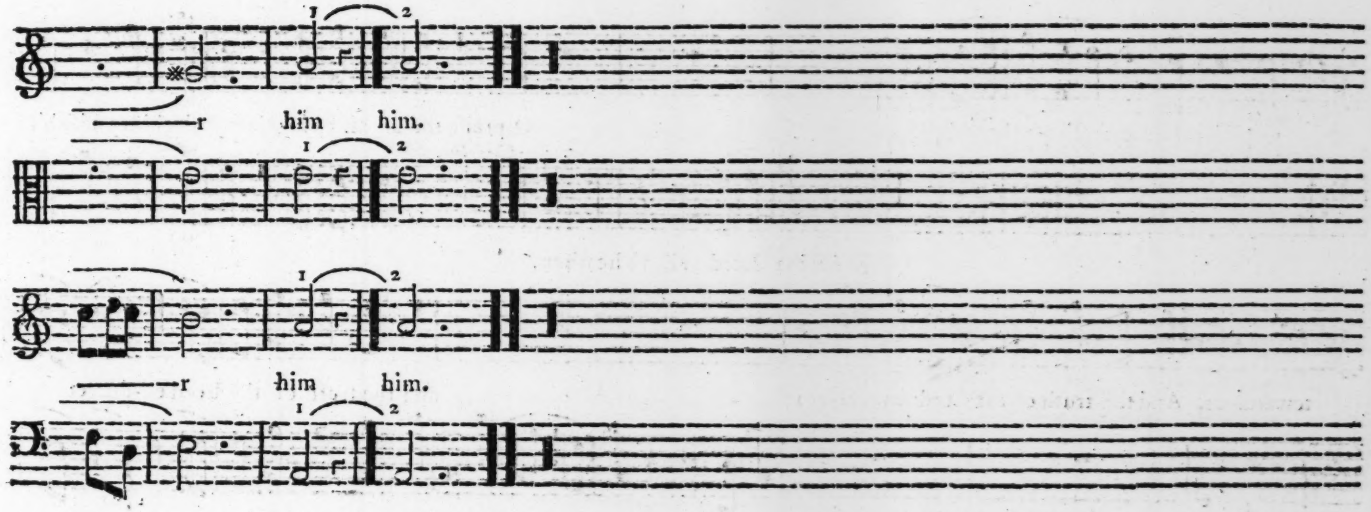
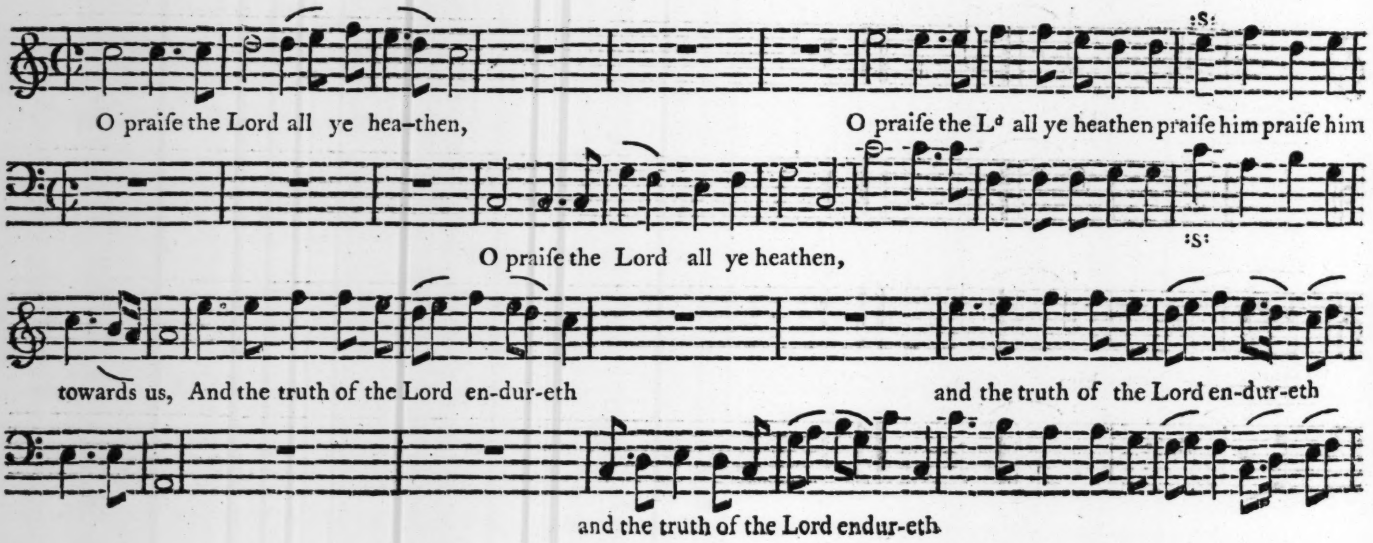


The HERTFORDSHIRE MELODY.

An ANTHEM. Taken from PSALM CXVII.



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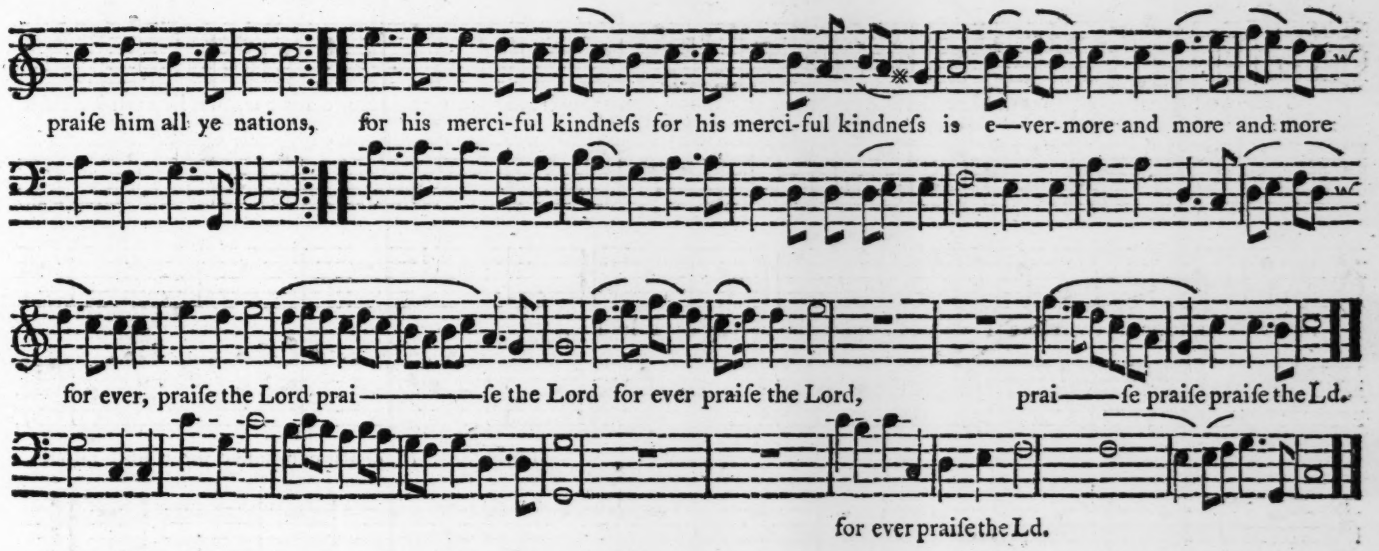
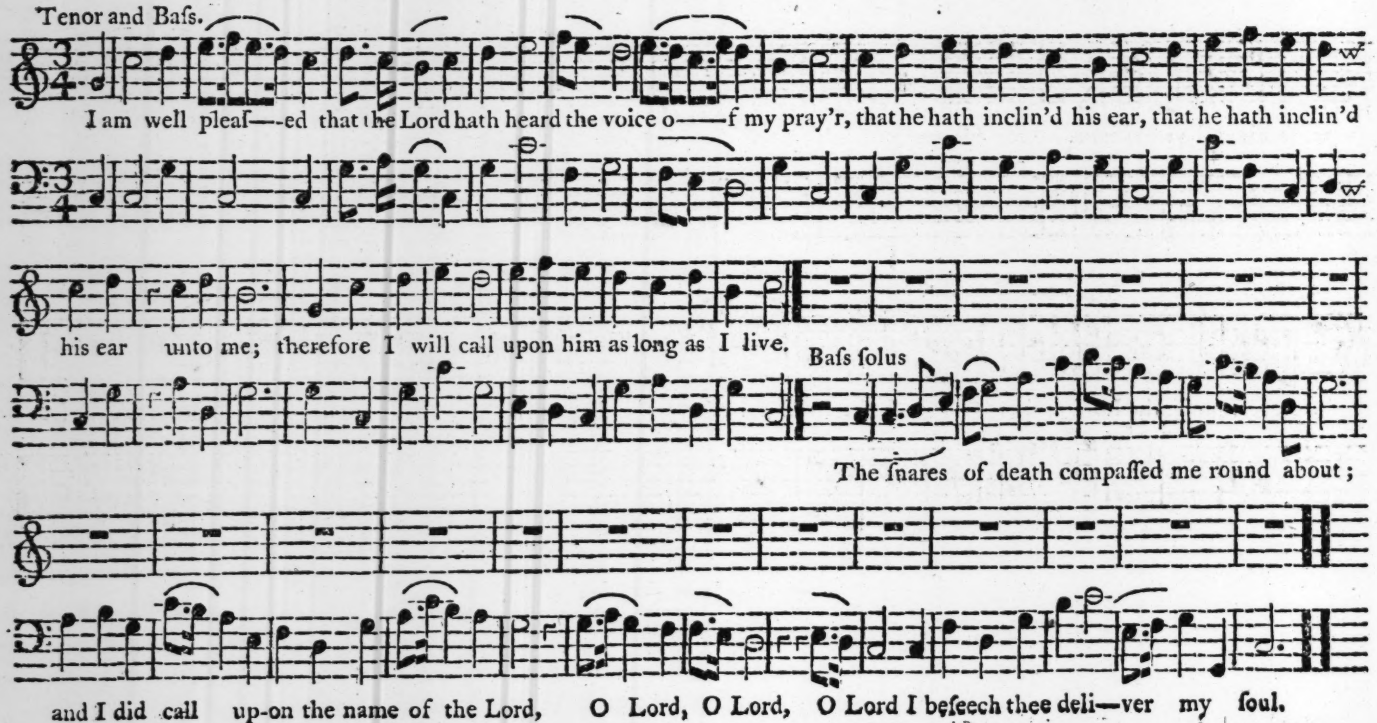

praiſe him all ye nations, for his merci-ful kindneſs for his merci-ful kindneſs is e—ver-more and more and more
for ever, praiſe the Lord prai————ſe the Lord for ever praiſe the Lord, prai——ſe praiſe praiſe the Ld.
for ever praiſe the Ld.

An ANTHEM. Taken from PSALM CXVI.



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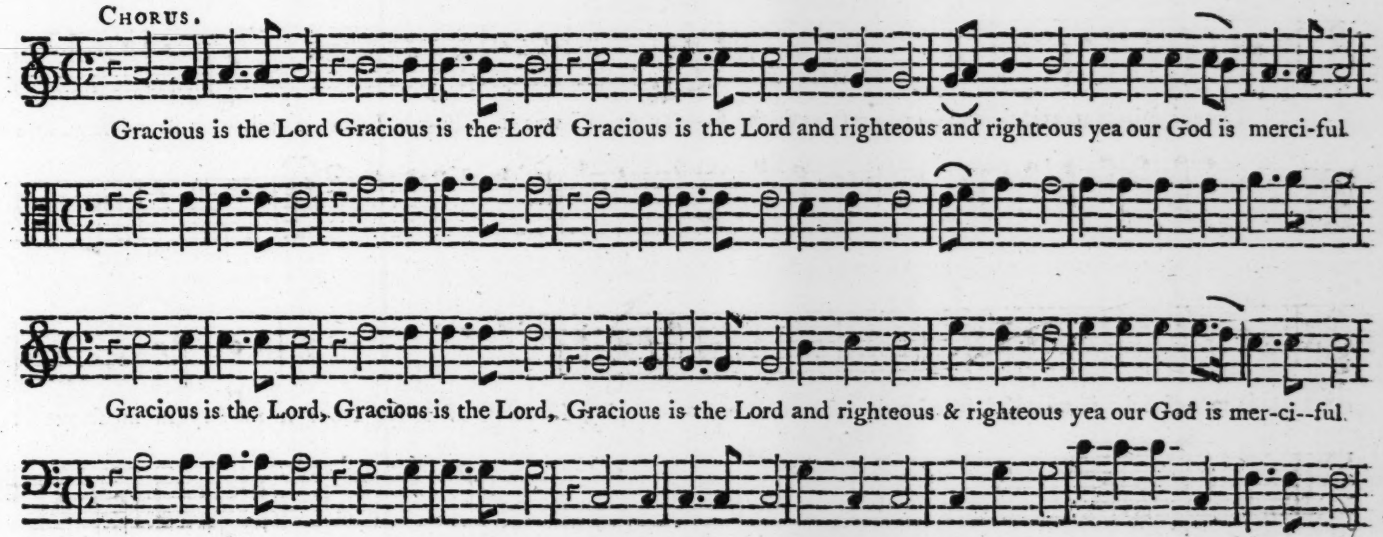
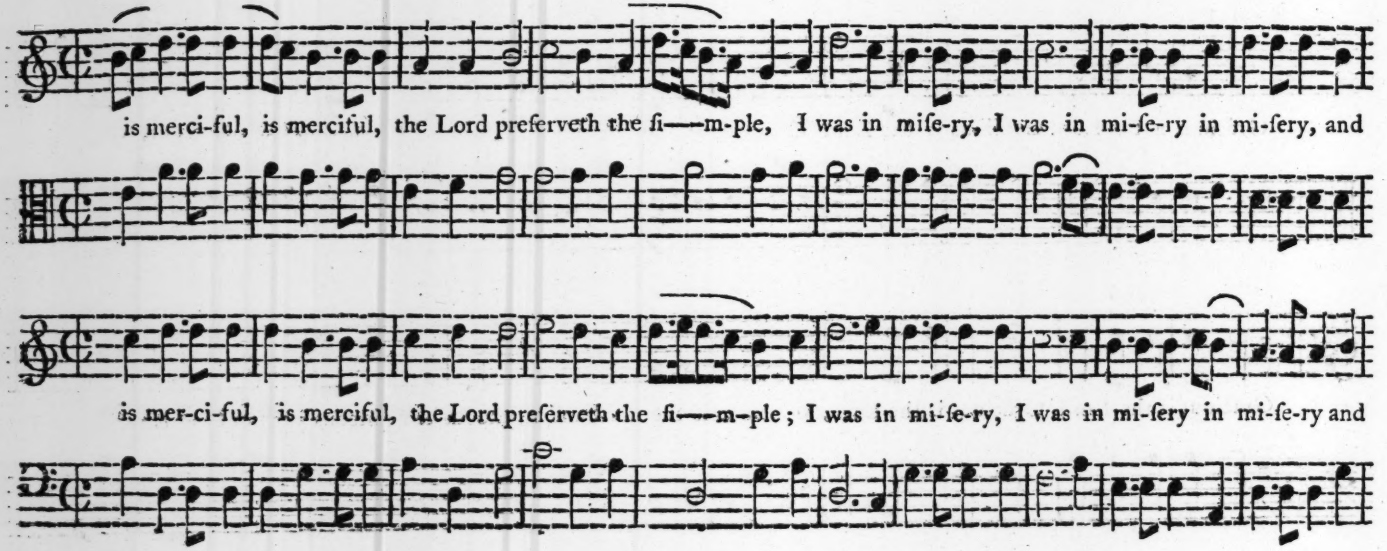

Chorus.
Gracious is the Lord Gracious is the Lord Gracious is the Lord and righteous and righteous yea our God is merci-ful
Gracious is the Lord, Gracious is the Lord, Gracious is the Lord and righteous & righteous yea our God is mer-ci--ful

Pſalm CXVI. CONTINUED.



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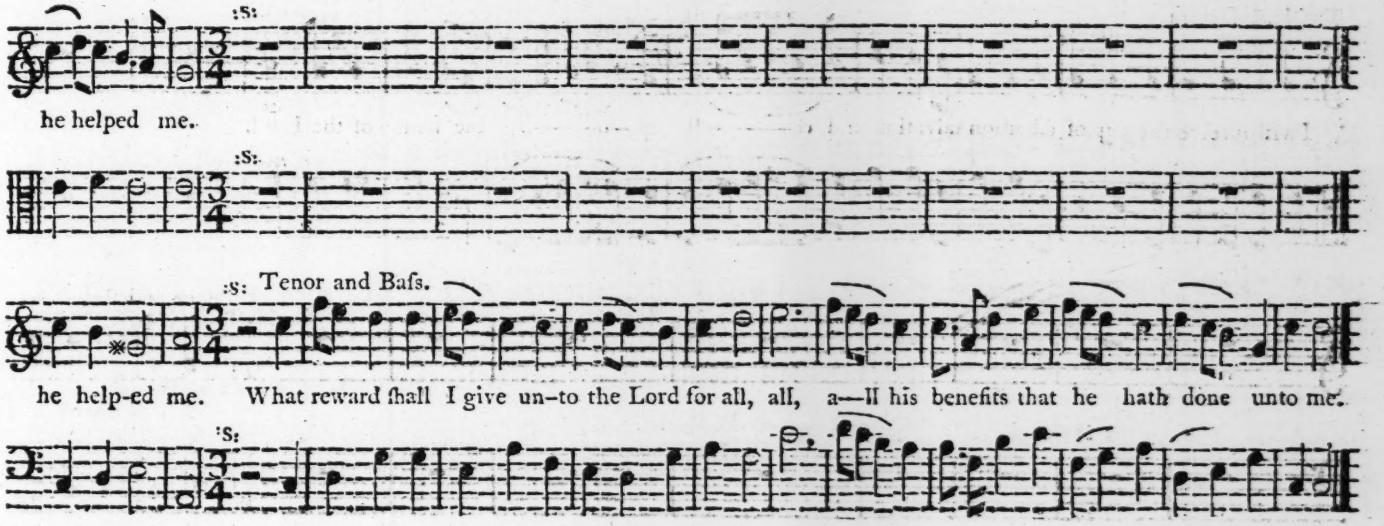
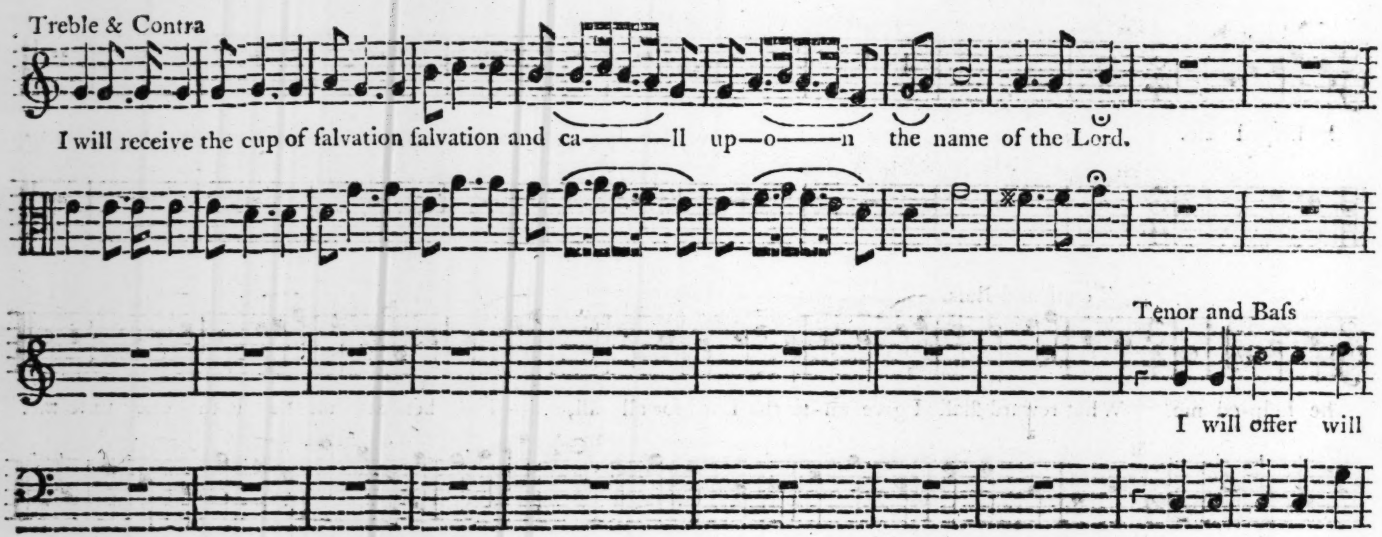

he helped me.
Tenor and Baſs.
he help-ed me. What reward ſhall I give un-to the Lord for all, all, a—ll his benefits that he hath done unto me.

The HERTFORDSHIRE MELODY.

Pſalm CXVI. CONTINUED.



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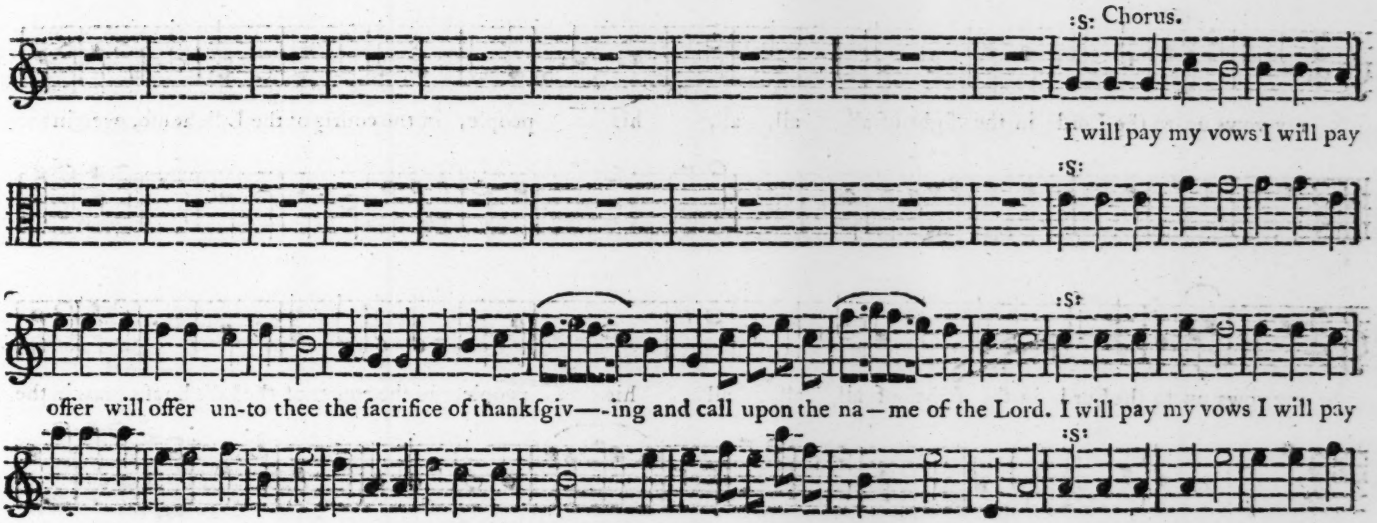
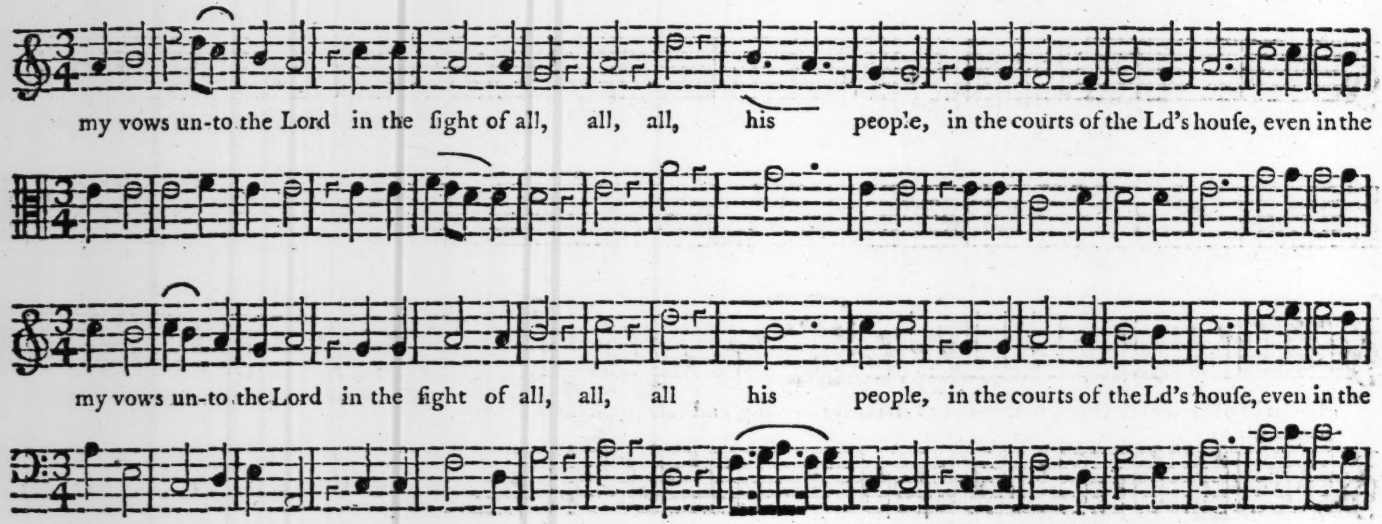

:S: Chorus.
I will pay my vows I will pay
:S:
:S:
offer will offer un-to thee the ſacrifice of thankſgiv—-ing and call upon the na—me of the Lord. I will pay my vows I will pay
:S:

Pſalm CXVI. CONTINUED.



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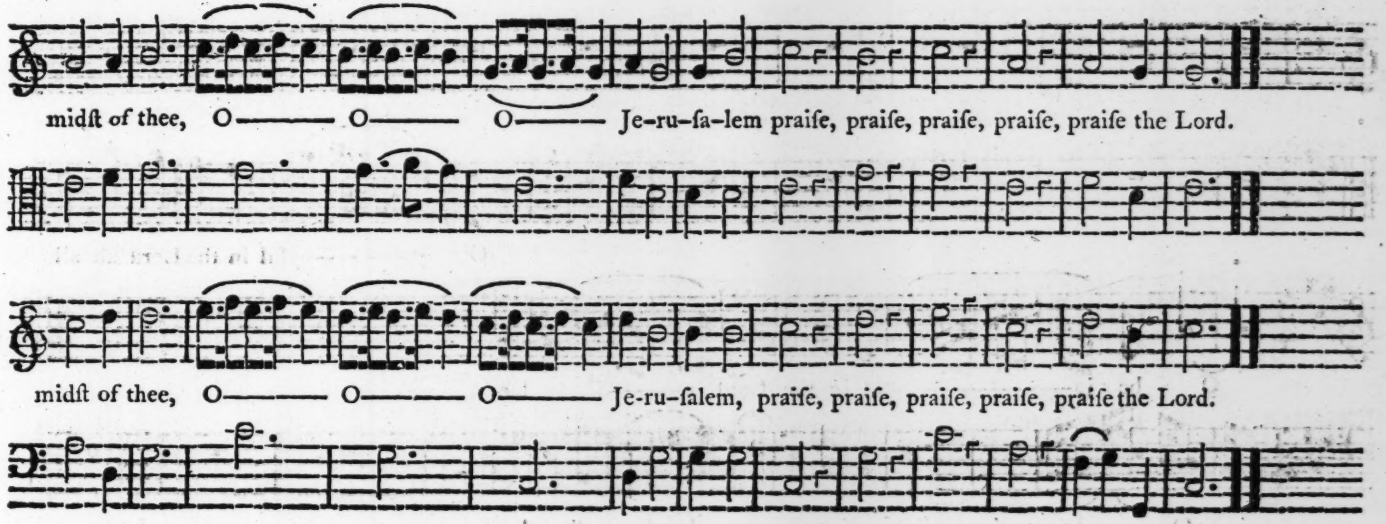
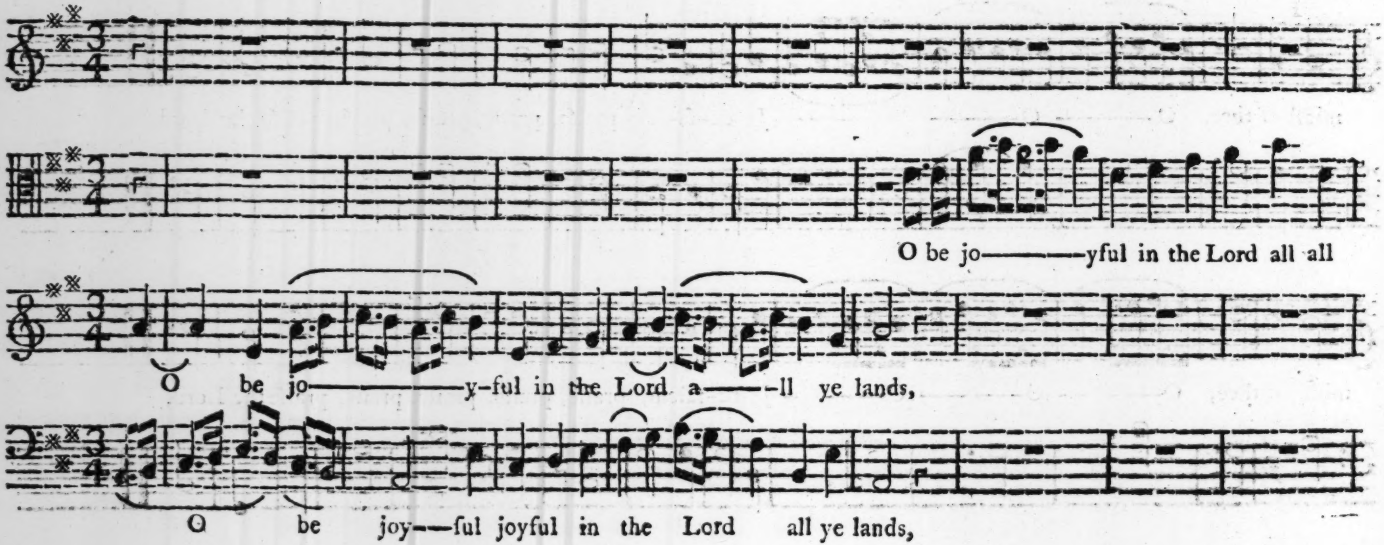

midſt of thee, O——— O——— O——— Je-ru-ſa-lem praiſe, praiſe, praiſe, praiſe, praiſe the Lord.
midſt of thee, O——— O——— O——— Je-ru-ſalem, praiſe, praiſe, praiſe, praiſe, praiſe the Lord.

The HERTFORDSHIRE MELODY.

JUBELATE DEO.



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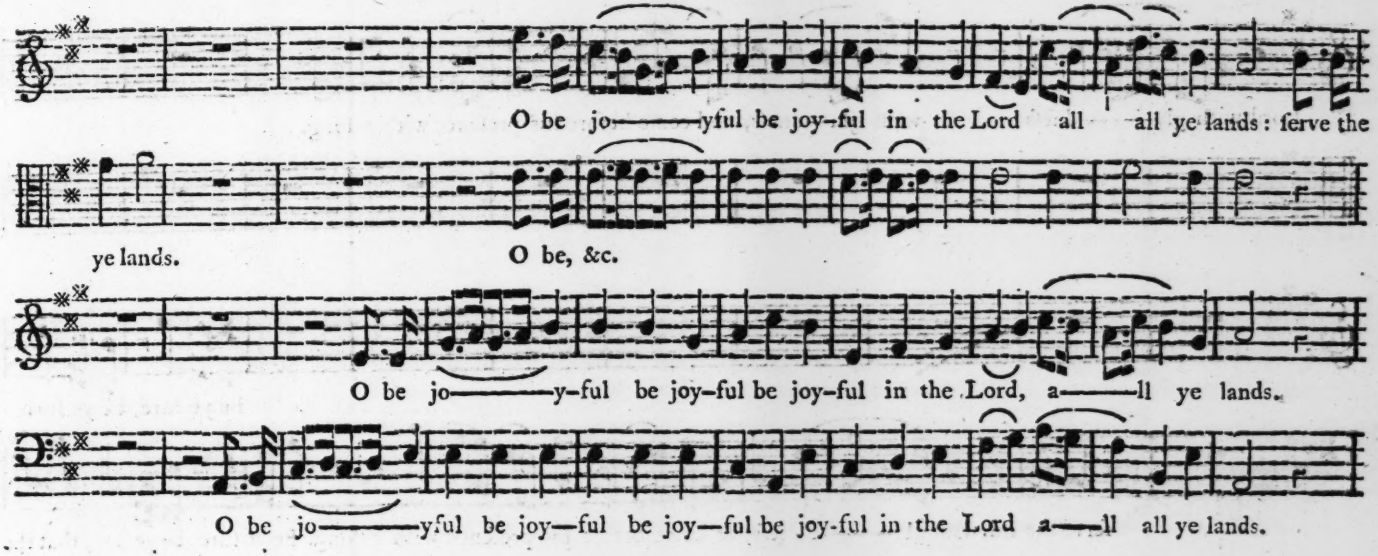
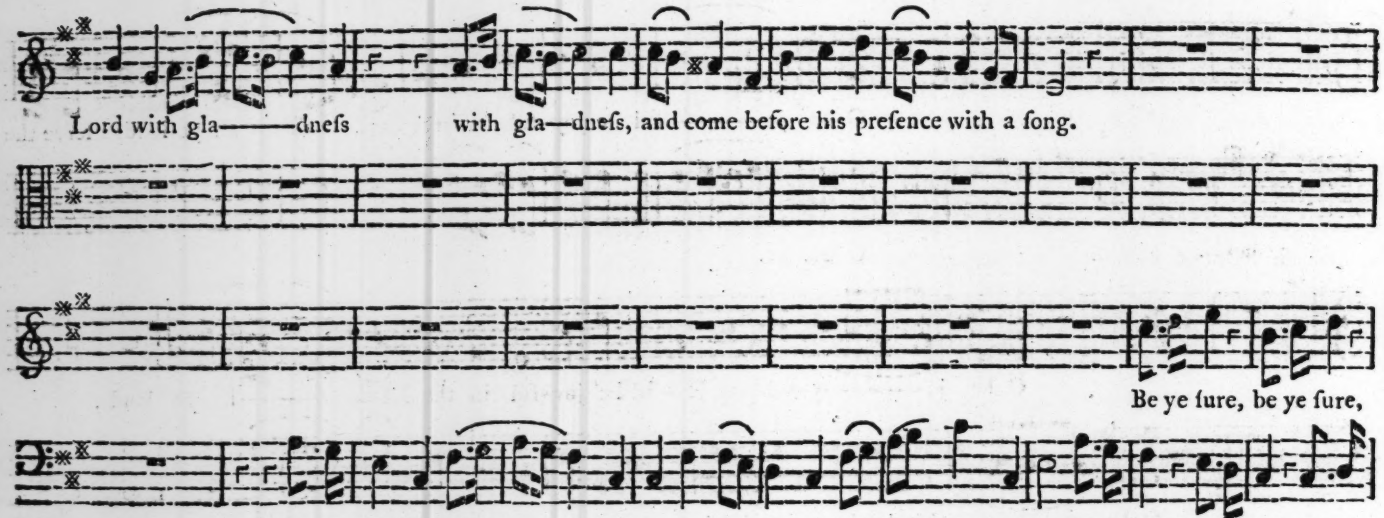

O be jo——yful be joy-ful in the Lord all all ye lands: ferve the
ye lands.
O be, &c.
O be jo——y-ful be joy-ful be joy-ful in the Lord, a——ll ye lands.
O be jo——yful be joy—ful be joy—ful be joy-ful in the Lord a——ll all ye lands.

The HERTFORDSHIRE MELODY.

JUBELATE DEO.



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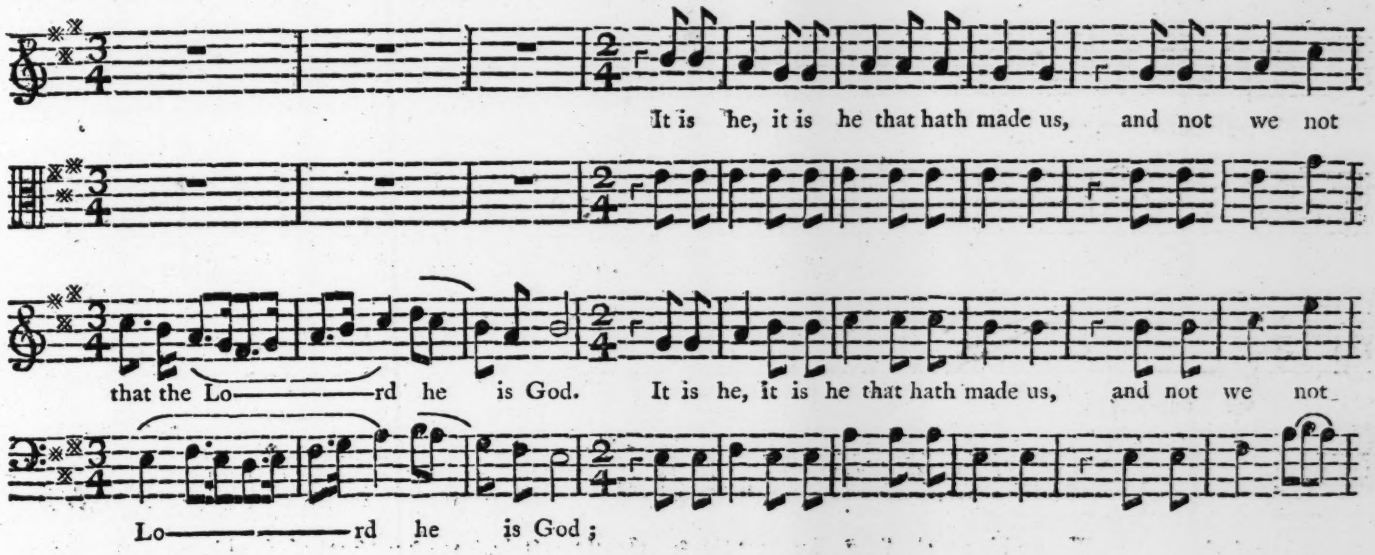
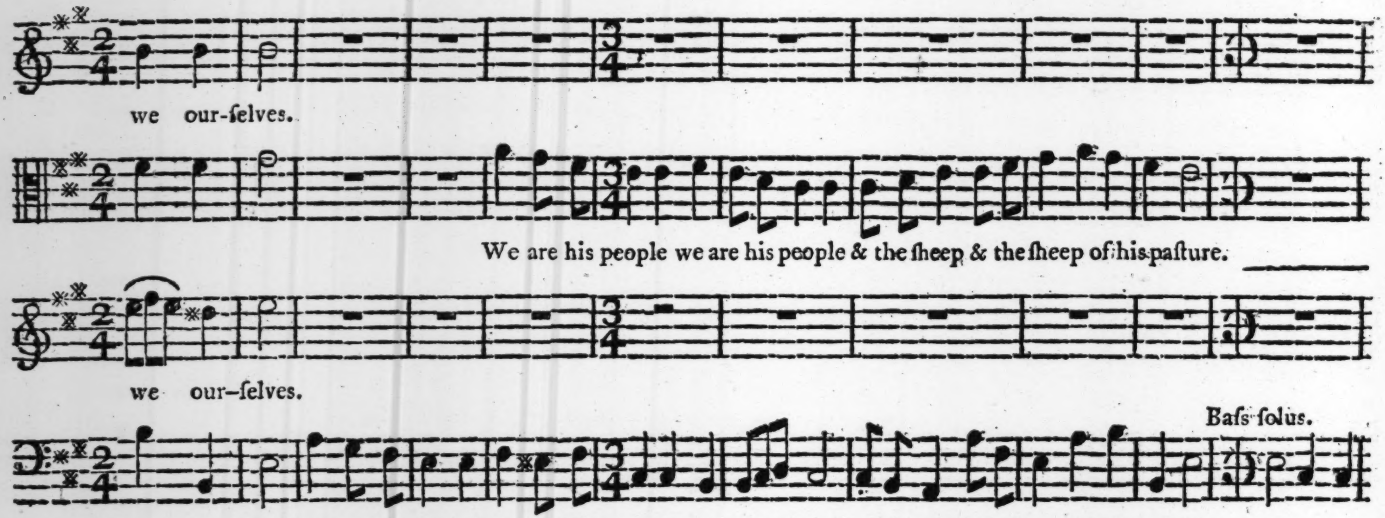

It is he, it is he that hath made us, and not we not
that the Lo——rd he is God. It is he, it is he that hath made us, and not we not
Lo——rd he is God;

JUBELATE DEO.



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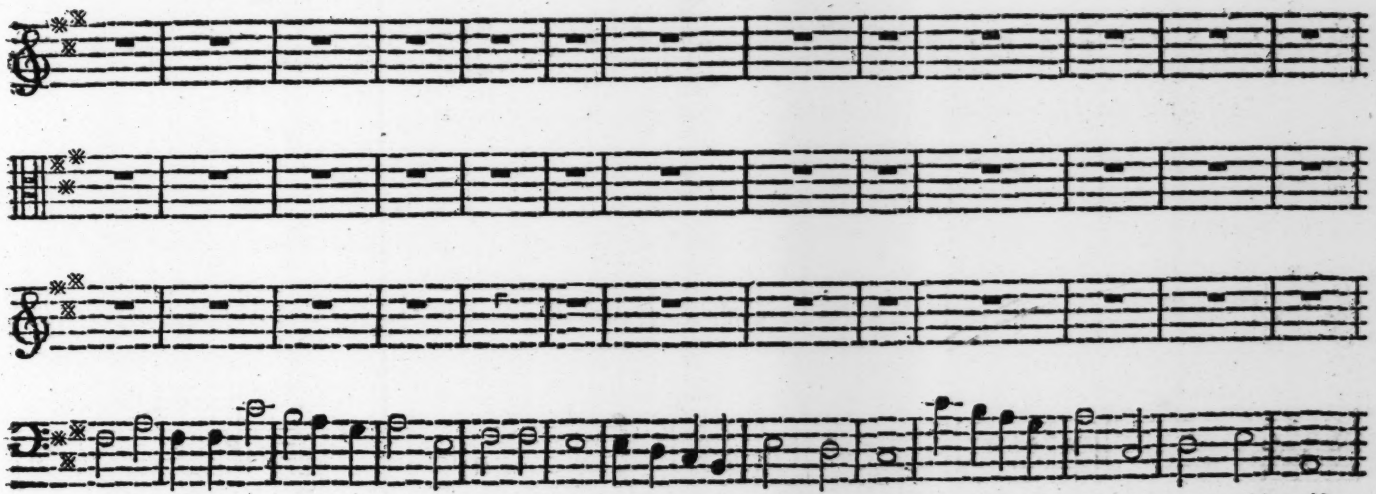
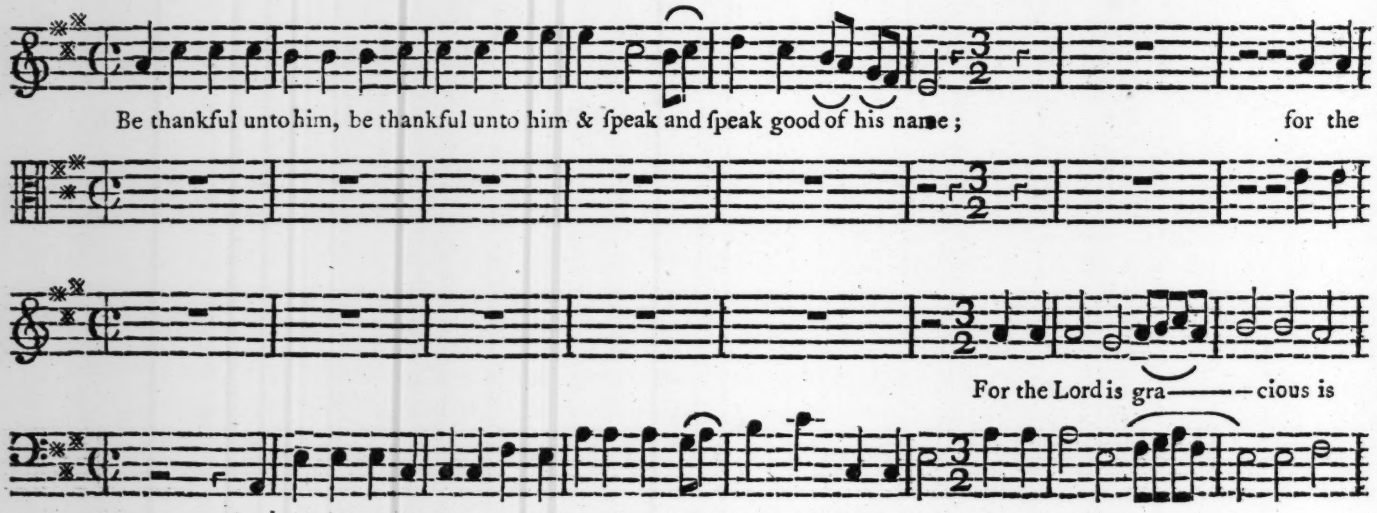


way, O go your way into his gates with thankſgiving, and in-to his courts with praiſe, & in-to his courts his courts with praiſe.

The HERTFORDSHIRE MELODY.

JUBELATE DEO.



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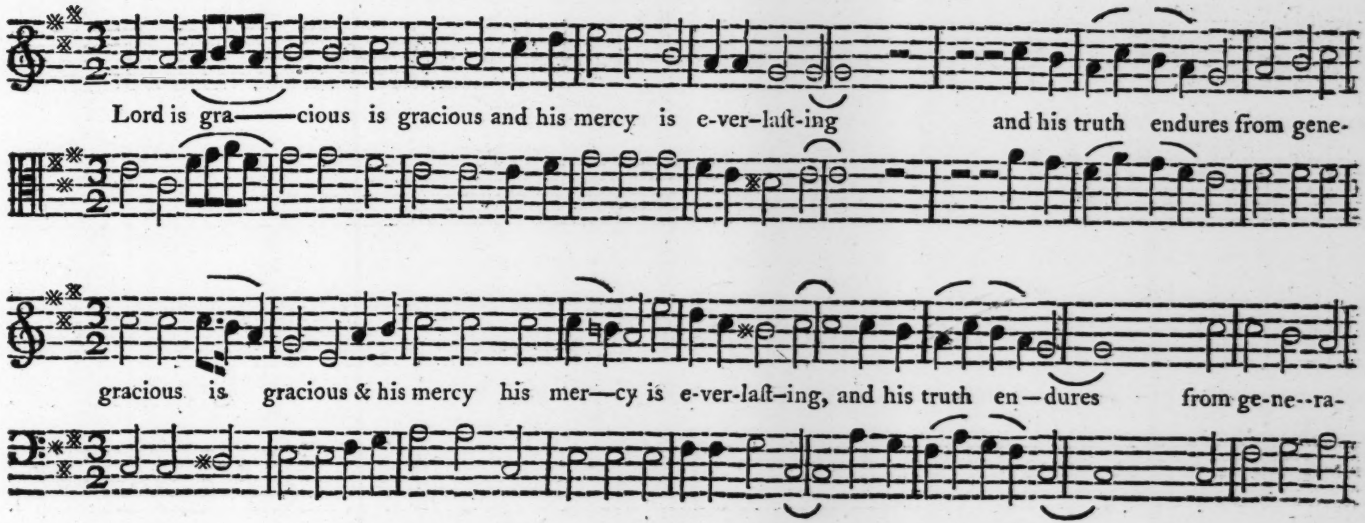
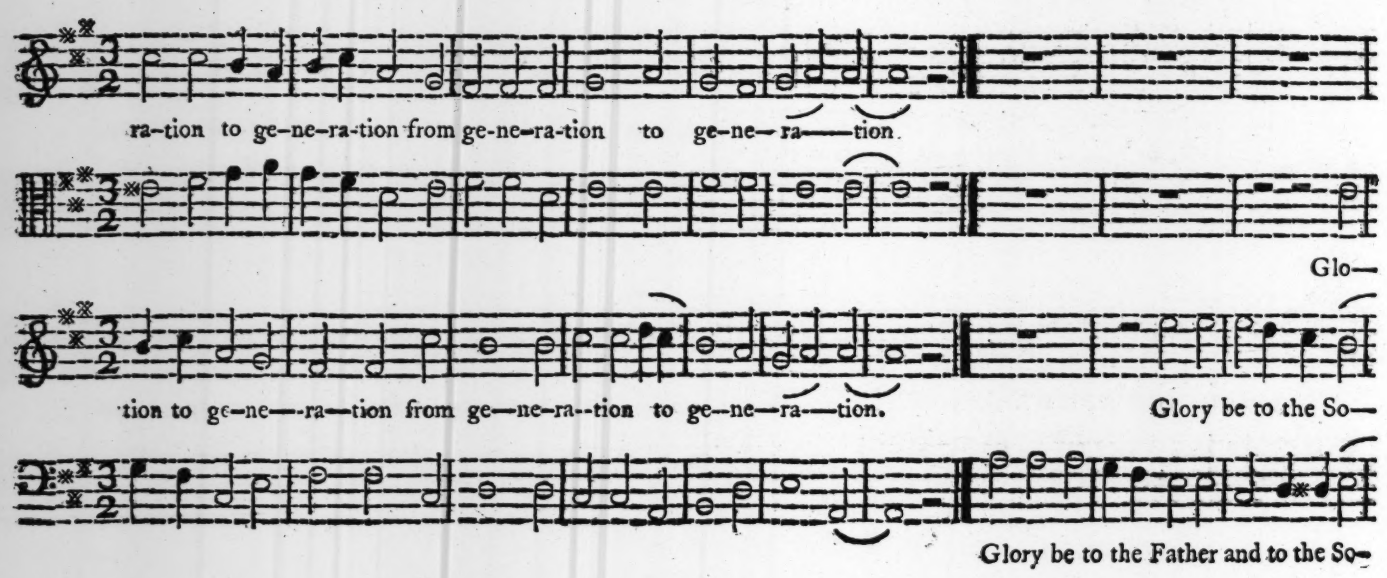

Lord is gra——cious is gracious and his mercy is e-ver-laſt-ing and his truth endures from gene-
gracious is gracious & his mercy his mer—cy is e-ver-laſt-ing, and his truth en—dures from ge-ne--ra-

JUBELATE DEO.



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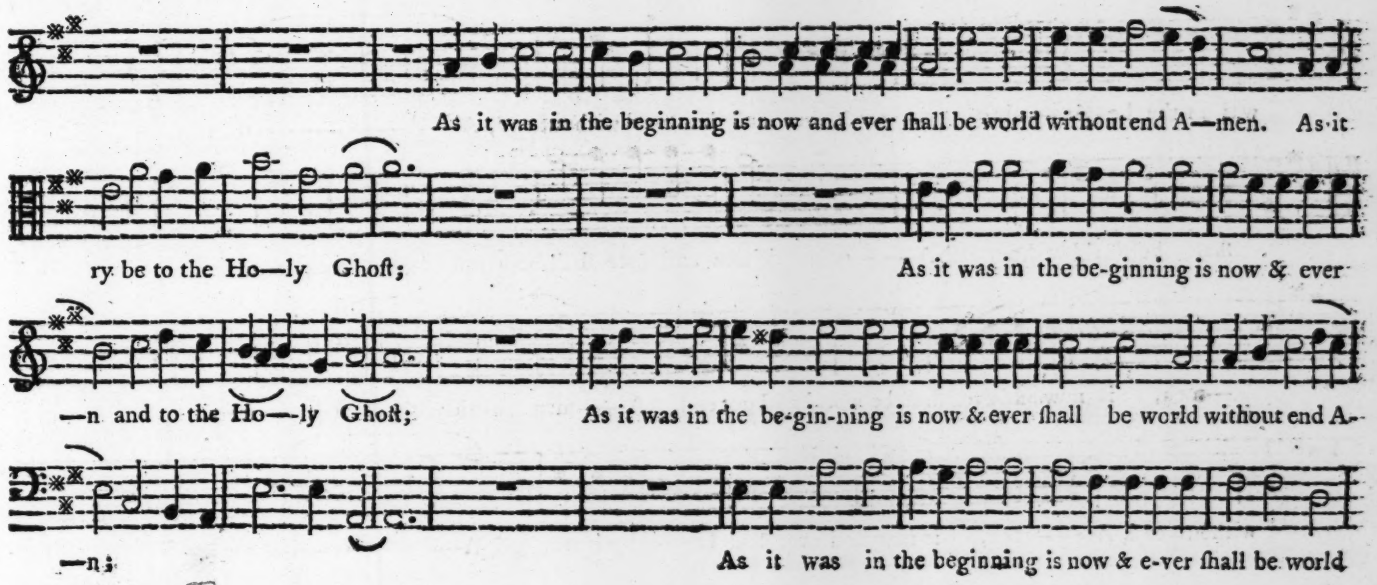
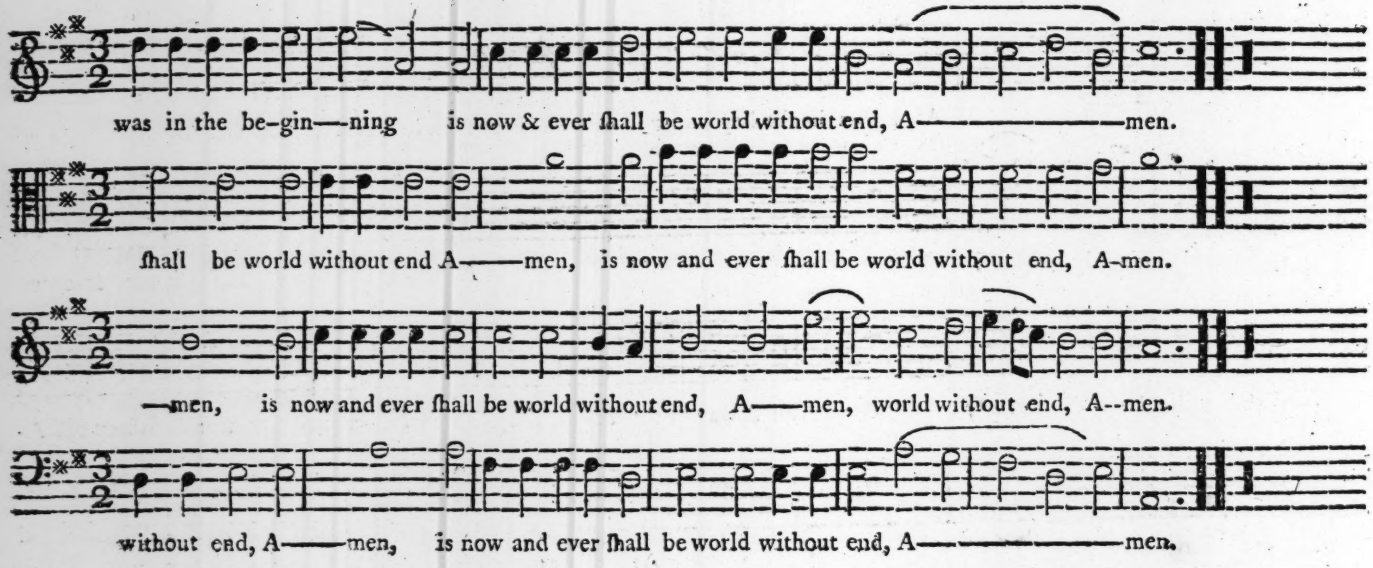
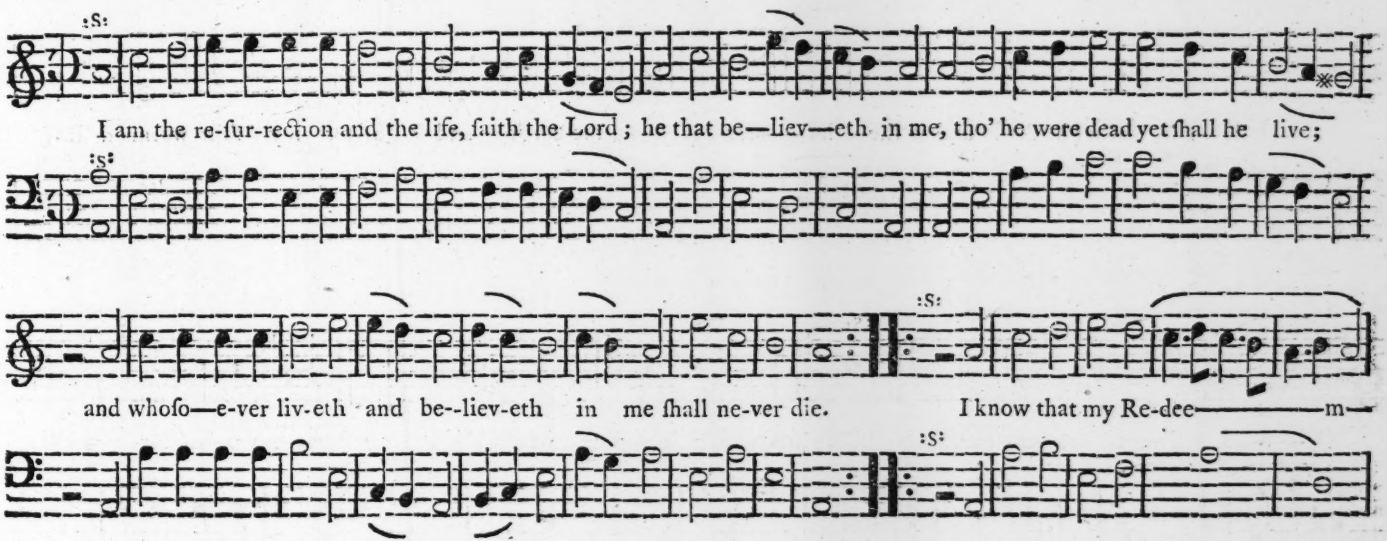

As it was in the beginning is now and ever ſhall be world without end A—men. As it
ry be to the Ho—ly Ghoſt; As it was in the be-ginning is now & ever
—n and to the Ho—ly Ghoſt; As it was in the be-gin-ning is now & ever ſhall be world without end A-
—n; As it was in the beginning is now & e-ver ſhall be world

The HERTFORDSHIRE MELODY.

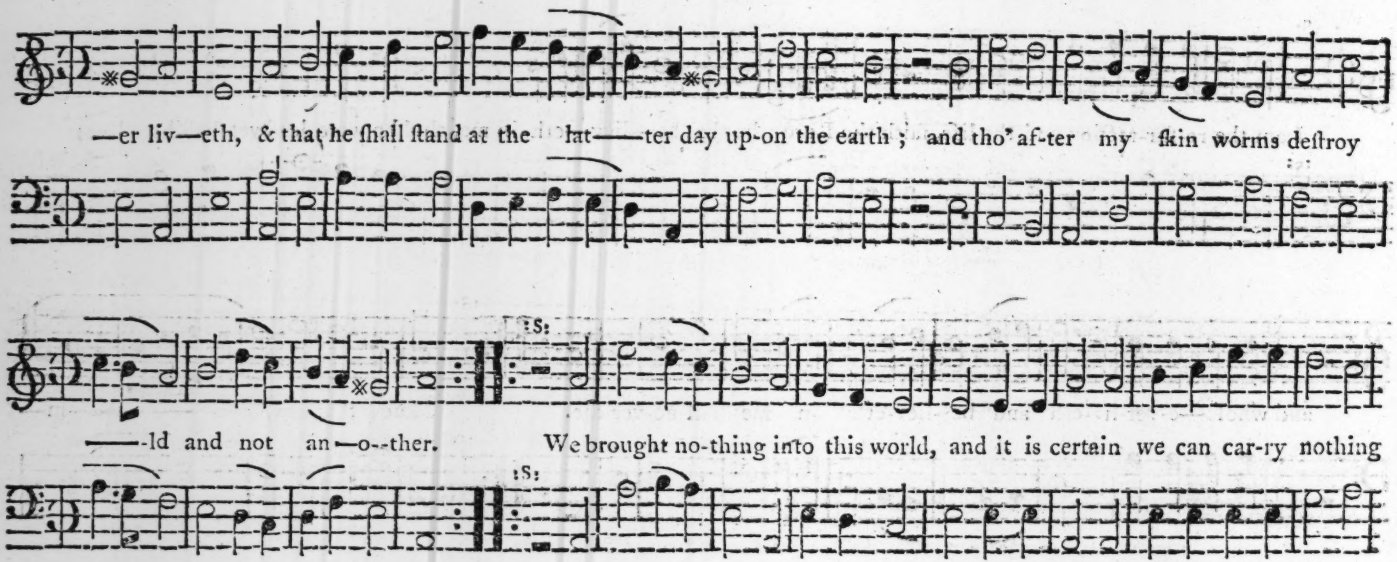
JUBELATE DEO.



The ORDER for the BURIAL of the DEAD. For Two Voices.



The ORDER for the BURIAL of the DEAD.



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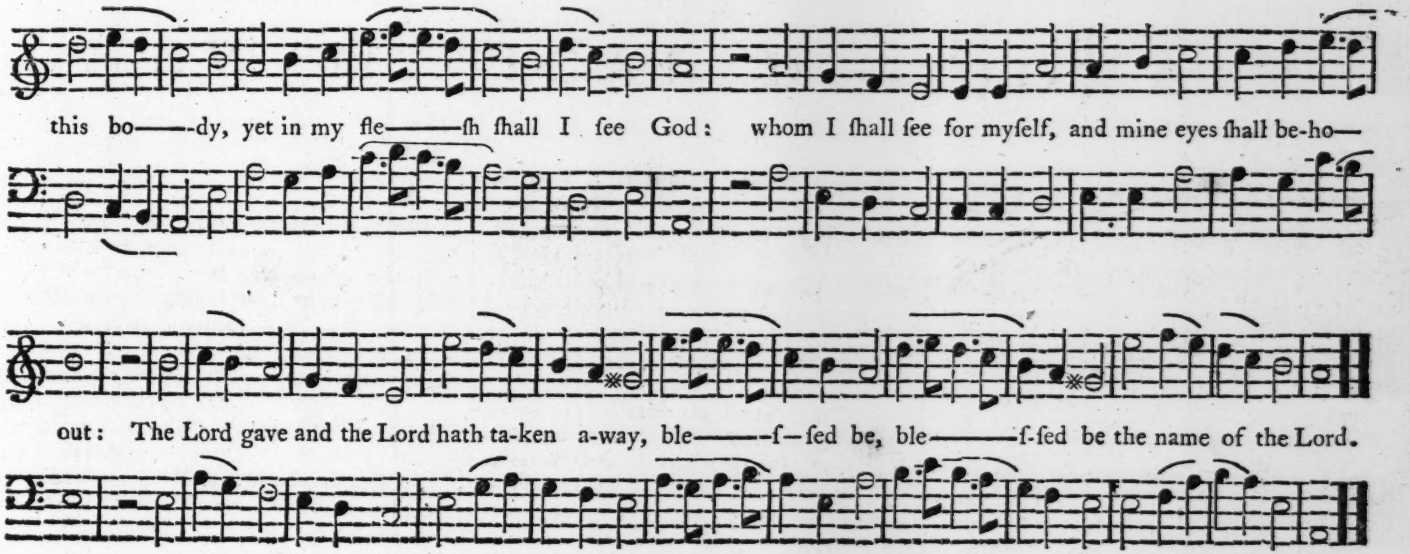

A NEW

NEW MUSICAL DICTIONARY.

A

A. An abbreviation of Alamire, and A-re.

A *bene placite.* If you pleaſe, or will.

Accent. Strong tones, to expreſs paſſions, alſo trillios, &c.

Accentor. The leading finger, &c.

Acute. High, ſharp, or ſhrill. The ſmall pipes, &c.

Adagio, or *Ad°.* Very ſlow in movement.

Adlibitum, If you pleaſe, or will.

Affetto, or *Affetuoſo.* Tender and affectionate.

Aijeleth. The name of an ancient divine ſong.

Alamand. A ſolemn grave tune.

Alamoth. An ancient pſalm-inſtrument, or tune.

Allegretto. Very quick, gay, and lively.

Allegro. Time very quick. The quickeſt common time.

Allegro ma non preſto. Not too quick.

Allegro Allegro. More quick than Allegro.

Allelujah. Praiſe the Lord.

Alto, or *Altus.* The counter-tenor.

Alto Ripieno. The tenor of a grand chorus.

Animato. With life, ſpirit, or vigour.

Anthem. A holy ſong commonly in proſe, ſaid to be invented by St. Ignatius, and St. Ambroſe, in the year 370; St. Gregory, Diodorus, Flavian, and others, followed it in the year 550.

Appoggiatura-Notes. Little notes to reſt on. &c. to ſoften a leap.

Aria, or *Arietta.* A little ſong, &c.

Arſin and *Theſin.* The riſing and falling in a canon.

Aſſai. Enough.

A Tempo giuſto. Equal time.

B

B. An abbreviation of B-mi, or B-fabemi.

Bar. Are perpendicular ſtrokes acroſs the five lines, to divide time.

Baſs. Loweſt, or ground-notes of all parts.

Baſſo. Vocal baſs.

A NEW MUSICAL DICTIONARY.

Battuta. Motion of the hand in beating of time.

Baſſo Continuo. A continual, or thorough baſs.

Beat. One motion, or part of a bar or meaſure in any ſort of time; the pulſe of a pendulum, &c. Alſo ornament, or grace in muſick.

Binary Meaſure. Time that is equally beat down or up.

Bizarro. To vary as the performer or compoſer chuſes; either quick or ſlow.

Biſchroma. The triple quaver.

B-mi. A maſter-note in the vocal baſs, &c.

B-Mollare, or *Molle.* Flat, feint, and ſoft.

B-Quardo. A natural; to vary either flat or ſharp, &c.

Breve. A note the length of two ſemibreves.

Brilliant. Lively, gay, and briſk.

Burden. Is the part of a ſong repeated at the end of a ſtanza. Likewiſe the baſs or drone of the cymbal, or bagpipe, &c.

C

C. Is an abbreviation of C. faut, or C-ſolfa.

Cadence. Is all the parts making a cloſe.

Cantata. Muſick either for inſtruments or voice.

Cantus. Treble, or higheſt part.

Canon. A perpetual fuge.

Cantoferno. The tenor; the principal ſubject part, &c.

Canzone. Canzonetto, or ſong.

Catch. Canons ſung round.

Cattivo. Bad.

Cadenza. The ſhake before a cloſe.

Camera. Chamber-muſick.

Cancherizante. Moving retrogade or backwards.

Canticum. A grave tune ſet to hymns, pſalms, &c. being from two to eight parts.

Cantilenæ. Are pieces of melody ſet to ſongs, &c. not in parts.

Canto. A treble part.

Capella. A chapel, or concert thereof.

Canto-fermo. Church-tune, or chant.

Caprioſo. Careleſs muſick, whimſical.

Chieſa. A church ſonata, &c.

Chiave. The fundamental key or tone: of church muſick.

Chorma. Singing in a gay flouriſhing way, &c.

Chiacona. A tune that is ſet to a ground-baſs.

Chords. Are ſounds, or muſical ſtrings.

Chorus. Fulls, or all the parts moving together.

Choral Muſick. Is eight parts, which are ſung by turns, &c.

Cloſe. Is the concluſion of all parts.

Coloratura. To be with all the trilloes and ornaments as can be made.

Concertante. Are the parts that are always in play.

Corona. Hold, or reſt, which is above a note thus, 𝄐 to pauſe, or continue the ſound, at the end; often uſed at the end of canons, &c. to repeat or end at.

Comma. The ſuppoſed ninth part of a tone.

Compoſition. Are many parts muſically joined, or well framed melody.

Con.

Con. With.
Con Affettuoſo. With loving affection.
Con Diligenza. With diligence and care.
Con Diſcretione. With diſcretion and judgment.
Concert or *Conſort.* In three, or more parts.
Concords. All pleaſing intervals.
Conſort Pitch. Common pitch of inſtruments.
Continuoto. Continual, or thorough-baſs.
Contra. Counter-tenor.
Concerto-groſſo. The grand chorus.
Cords. Various ſounds ſtruck together; Pythagoras is ſaid to have found them out from the hammers in a ſmith's ſhop.
Counter-Fuges. Fuges proceeding different to each other.
Counteriſt. One that performs counter-tenor.
Counterpoint. Note againſt note.
Counter-Baſs. A double baſs.
Counter-Tenor. Is between the treble and tenor.
C ſolfaut. The cliff note of the inner parts, &c.
C-Sol-Ut. The note C-ſolfaut.
Crochet. Is a note held while you can ſay One.
Cromatick. The moving by ſemitones.
Currant. A muſical air in tripla time.

D

D. An abbreviation of D-ſol-re.
Da-Capo. End with the firſt ſtrain.
Da, or *Dal.* By, for, from, with or by.
Demiquaver. A note with a triple tail.
Depreſſio. The fall of the hand or foot.
Deſcant. Tue tones a compoſition conſiſts of.
Plaint Deſcant. The orderly placing of concords.
Figurate Deſcant. When diſcords are mixed, or orderly taken.
Diapaſon. A complete eight, of 12 ſemitones.
Diapente. A complete fifth of 7 ſemitones.
Diaphoia. A diſcord.
Diatonick Scale. The common ſcale of muſick.
Diviſion. A running of quick notes, &c.
Dlaſolre. A note's name.
Dieſis. A ſuppoſed leſſer ſemitone; *i. e.* when ſemitones are put in the place of whole tones.
Diminution. Leſſened notes.
Diſſonant. Diſagreeable or diſcording.
Diſcords. Diſagreeable intervals.
Diſdiapaſon. A double octave, or fifteenth.
Ditone. The greater third of four ſemitones.
Divotto. Serious and devout.
Diviſion. Intervals divided into leſſor, &c.
Diſjointly. Moving by leaps.
Di Grado. Moving by degrees.
Di Salto. Moving by leaps.
D la re. The note Dlaſolre.

Doxology.

Doxology. Gloria Patri, a ſong to the Bleſſed Trinity.
Doctor of the Pſalter. One who explains the pſalms.
Dux. The leading fuge.

E

E. An abbreviation of Ela, or Elami.
Eccho. Soft, reſembling an eccho. The ſwell of an organ, &c.
Eccleſiaſtico ſtylo. Church muſick, &c.
Elegy. A funeral ſong.
Eolick Mood. An ancient mood ſoft and melting.
Emphatical. Sounds or words on which lieth the main accent, or principal of the ſubject, &c.
Evovæ. The ending note.
Entata, or *Enchorda.* Sounds made by playing with the fingers; as ſpinnets, harps, violins, &c.
Encore. To perform over again: more of the ſame.
Enharmonick. A ſuppoſed ſcale of quarter-notes.
Epithalamium. A nuptial ſong or poem.
Epiodian. The laſt part of an ode. Alſo an hymn before a burial.
Euphony. Sweet pleaſing ſounds, or a ſmooth running of words.
Extempore. To play or ſing harmoniouſly to another, without notes prick'd down, ſo as to be agreeable, &c.
Extream. Cords are ſo called when made to their utmoſt bounds, either high or low, &c.
Exultation. Gladneſs and Joy.
Extentio. To compoſe or arrange ſounds in a melodious order, &c.

F

F. An abbreviation of F. faut.
Fa. A flat or feint tone.
Faburden. The main ſubject-part, tenor, melody, or church-tune, &c.
Falſa. Falſe or defective.
Favorito. The beſt choſen.
Falſetto. Very weakly.
Fa finto. A flatted note.
Feint. A flat, or flatted, &c.
Ffaut. The cliff-note of the baſs; alſo others in the ſcale.
Fifth. A perfect ſweet concord.
Fin. The laſt note of a compoſition.
Flat. Is a mark to ſink a ſound half a tone.
Forte. Loud and ſtrong.
Fortement. Louder than forte.
Fortiſſimo As loud as poſſible.
Fourth. A diſcording interval.
Follia. An air on a ground.
Fuge, or *Fuga.* Parts flying before each other.
Fundamentals. The principal tones.
Furioſo. Haſtily or furiouſly.

G

G. An abbreviation of Gamut, or G-ſolreut.
Gamut. The ſcale of muſick, or the firſt note thereof, in the baſs.
Galliarda. Lively, briſk and gay.
Gavotto. A lively air in common time.
Gaymente. Lively, briſkly, gayly.
Gratioſo. Agreeable and graceful.

Graxe:

Grave, or *Gravemente*. Deep, mournful or ſlow.
Graveſonous. Very grave and ſlow.
Group. Beat, ſhake or trill, to grace the tune.
Grounds. The firſt principles, &c.
G-re ſol. The note G-ſolreut.
Grado. Moving by degrees.
Gradual-Pſalms. Are fifteen pſalms ſo called, as fifteen degrees of virtue, &c.
G-ſolreut. The cliff-note of the tenor or treble.

H

Hallelujah. Praiſe the Lord.
Hand-Harmonical. The ancient ſcale of muſick that is expreſſed by fingers.
Harmonicks. Is that part which conſiders the proportions of tones, grave and acute, &c.
Harmonick Sounds. All pleaſing intervals.
Harmony. The agreement that reſults from *practical muſick*; and formed by the agreement of various ſounds, whereby the ear is pleaſed, &c.

Harpeggio. Diſtinct ſounds heard one after another.
Harmonicks. The whole doctrine of ſound.
Harmonical-compoſition. The whole art of compoſing melody for ſingle voices or inſtruments in ſingle parts; or many parts to move harmoniouſly together, by rules, methods, and proper ways, &c.
Harmonical-Canon. The ſame as monochord.
Hautdeſſus. The treble part.
Hemitone. An half tone.
Hemiola. As much, and half as much.
Heptachord. A Seventh.
Hilarodias. Diverting, merry, ſhort poems or ſongs, ſung by the Greek poets ſo called; who, in ancient times, went about ſinging them.
Homophonous. In one pitch, or in uniſon.
Hoſanna. Save now I beſeech you.
Hymn. A holy ſong in honour to the Creator, derived from a Greek word which means celebro, or I celebrate;

St. Hilary, St. Ambroſe, and others, who compoſed them, firſt brought into churches about the year 370; ſome of which they called chants.
Hypoproſlambanomenos. A low ſound in the old ſcale, under *Proſlambanomenos*.

I

Iaſtia, or *Ionick Mood*. The ancient mood, very light, airy and melting.
Imitation. The part that mocks or imitates another part, or a ſhort fuge.
Incorpo. Parts bound up in canon.
Interval. The ſpace between two, or more, ſounds
Inno. A ſpiritual ſong or hymn.
Intentio. The aſcending of the voice.
Index. A direct, made thus, ☞.
Infinito. Fuges often repeated.
Ingannо. A reſt inſtead of a note, &c.
Inteſſo. Play or ſing the ſame.
Irregolare. Wildly, without rule.
Jule. A Greek harveſt hymn; or thanks for the ſheaf, &c.

A NEW MUSICAL DICTIONARY.

K

Key. The dominant, or ending tone.

Key-Notes. The two principals, A and C.

Kyrie. The firſt word of Maſſes, ſignifying Lord; its muſick being called A fine Kyrie, *i. e.* well compoſed.

L

La. The practical vocal word for Elami, and Alamire.

Lamentatone. Mournful and Slow.

Languente, or *Languiſſant.* Languiſhing and ſoft.

Large. A note as long as eight ſemibreves.

Largetto. A little ſlower than largo.

Largo. A middle movement of time.

Laudo Syon Salvatorem. An ancient Roman church hymn in proſe, uſed before the goſpel; alſo at burials; nobly ſet to muſic.

Lacrimoſo. In a bewailing manner.

Lay. A ſhort poem, or ſong, &c.

Laud. Commendation, or praiſe.

Latania, Muſical church litany.

Levet. A trumpet leſſon, &c.

Lepſis. By rule and cuſtom, &c.

Leſſor Cords. Wanting a ſemitone.

Leaps. When ſounds are between.

Legato. Notes ſlurred or tied.

Levare. To open, or ſound the firſt note.

Ledger-lines. Are lines added above the uſual number.

Legatura, or *Legatto.* Notes ſticking cloſe, or tied together.

Legerment, or *Legiardo.* Careful, gently, lightly.

Lentus, *Lento*, *Lentement.* Slow and ſoft.

Libero. Notes not tied, or unconfined.

Long. A note as long as four ſemibreves.

Lydian Mood. An ancient mood very ſlow and doleful.

Lyre. or *Cythara.* An harp, invented by Mercury, ſaid to be the moſt ancient of all inſtruments.

Lyrick Verſes. Verſes that are ſung to a harp or lyre.

M

Maeſtuſo, *Maeſtoſo.* With ſtrength and grandeur.

Madrigals. Old ſongs or poems in 2, 3, 4, 5, 6, 7, 8, or more parts.

Maeſtro. A teacher, or maſter of muſick.

Malath. An ancient pſalm tune, or inſtrument.

Major. The greater, or larger.

Maſter-Note. In tranſpoſition, the B-mi or Center Note; alſo the key note.

March. Played when ſoldiers march.

Martial Muſick. Uſed in the army.

Maſs. Muſick of the Romiſh church.

Matins. Morning ſongs, or ſervices.

Maniera. The way, or manner.

Magade, or *Magas.* An antient inſtrument.

Maggore. Major, or greater, 3d, &c.

Manichord. A kind of ſpinnet.

Maſſima. An old ſquare note, containing 8 ſemibreves, before bars were invented.

Maſſino. The octave, or ſyſtem, &c.

Mea-

Meaſure-Note. Containing a whole bar of time.

Medius. The counter, or middle part.

Melody. A mixture of ſingle muſical ſounds to pleaſe the ear; alſo the church-tune.

Melos. A piece of melody.

Men. Not ſo much.

Medium. The air or ſphere of activity. Alſo in a middle way.

Melodious. Sweet and pleaſing, as honey, &c.

Melopœa. To make tones juſtly expreſs both the words and the ſubject, *i. e.* juſtly ſet.

Meſſa, or *Meſſe.* A ſhort maſs.

Mezzo ſoprano. Counter-tenor.

Moſopicni. The middle degree of any cord, &c.

Meſcolamente, *Meoſides*, *miſto*, *Mixio*, *mores.* } As cuſtom, as uſual, done by rule, &c.

Mean. The medius, or counter tenor.

Meaſure: In muſick, is that ſpace or interval of time that muſicians take in raiſing and falling the hand or foot, which is marked out by bars; one riſe and one fall being called one meaſure or bar.

Meſopicni Suoni. Notes of a middling pitch.

Mezza. The half.

M. The guiding, or maſter-note in tranſpoſition. B-mi.

Michtam. An old pſalm-tune:

Microuſticks. Inſtruments to increaſe ſounds, as ſpeaking trumpets, &c.

Minim. A note containing two crotchets.

Minſtrel. One that plays on inſtruments, or ſings methodically.

Minſtrelſy. The art of performing muſick either by inſtrument or voice.

Minor. The leſſer or ſmaller.

Metron. The beating of time by motion.

Mode. The order of an octave; the key note; or the mark of the time.

Monochord, or *Manichord.* An inſtrument with one ſtring, with a moveable bridge, to find out the proportions of all ſounds, by proper diviſions; and to tune bells, &c. by.

Monſtra. A direct, or index.

Mood. The marks, meaſures, or movements.

Moderatio. Of a moderate loudneſs, and middling time.

Modulation. The art of tuning, warbling, or regulating the voice, or inſtrument, ſo as to perform a piece of muſick harmoniouſly, &c.

Motto. To move ſounds proper and pleaſing.

Molle. Feint, or flat.

Motett. A church compoſition in different parts.

Muſette: A modeſt ſong ſung by women.

Muſica-Attivo, or *Prattica.* To be a good performer or practitioner, to execute, without ſtudying the theory, &c.

Muſica contemplativa. To ſtudy the art without executing.

Muſica-Harmonica. Muſick in parts.

Muſica Eccleſiaſtica. Church muſick

Muſica-Diatonica. In the natural key.

Muſica.

Muſica Metabolica. In an artificial key.

Muſico. A muſician, or maſter of muſick.

Muſico-Theorico. A perſon who ſtudies the ſcience of muſick in general.

Muſica, or *Muſic.* The whole doctrine of ſounds in general: king Bardus is ſaid to have invented it in Abraham's time.

Muſic Rythmica. That part which conſiders only time.

Muſick-Metrica. The making of verſes to muſic.

Muſick Vocal. The ſinging of the voice only, as pſalms and ſuch like.

Mutation The various changes of tones, &c. Alſo pipes ſtopped.

Muth. An ancient pſalm-inſtrument, or tune.

N

Natural. A mark of reſtoration to its original ſtate.

Neginoth. A ſtringed pſalm inſtrument, generally played on by women; with the fingers.

Neceſſario. Neceſſary, and muſt be done.

Notte Piene. Are notes having black heads.

Nonupla. Quick jigg time.

Non. Not.

Nona. A ninth.

Notes. Characters to diſtinguiſh time; as ſemibreves, &c.

Note Firme. The reading-tone in chants.

O

Obſequies. Are ſongs at a funeral, performed in honour to the dead.

Obſtinato. Continue the ſame, &c.

Obliquo. An ancient ſquare note, drawn diagonally over various ſpaces and lines, which ſerved as a ſlur for all it overſpread.

Oboe, or *Oboi.* An hautboy.

Obſcuro. Are notes having black heads.

Octave. A perfect eighth.

Octavino. A ſmall ſpinnet, an eighth above concert.

Octuple-meaſure. Eight quavers in a bar.

Ode. A ſong ſung to an inſtrument.

Omnes. All together.

Ondeggiare. To keep the hand wavering two motions, up or down, in beating time, &c.

Operate-pitch. Concert pitch.

Open. Pipes unſtopped; ſtrings not fretted; and the key natural.

Opera. Songs ſet to muſick, accompanied with inſtruments.

Organ. The grandeſt of all inſtruments; Jubal, is ſaid to have firſt invented it; pope Vicilianus firſt introduced them into churches, in the year 657, to ſtimulate the people to devotion, and make them more chearful and merry.

Oratorio. A ſacred opera, on a divine ſubject, taken from ſcripture, whoſe muſick ſhould be compoſed in the greateſt perfection.

Organo. Muſick for the organ, or the thorough baſs, &c.

Ordinario. Often, or commonly.

Orcheſtra. The place for muſicians, &c.

Oſſcer-

Offervanz. With exactneſs and care.
Oſcilation. Trembling or waving.
Oſtinato. Continue the ſame, &c.
Otacouſtics. Hearing trumpets, &c.
Ottavo. An octave, or eighth.
Ottina. Triple, or Tripla-time.
Overture. Played before the concert begins.
Oxipeni. The higheſt degree of any cord, &c.

P

P. P. More ſoft.
P. P. P. or *Pianiſſimo.* As ſoft and weak as poſſible.
Pathetica. Pathetical, moving, and affecting.
Para. Next of all, or near alike.
Part. Any portion of muſick in its proper cliff.
Paſſionato. Paſſionately, moving and affecting.
Paſſepied. A very briſk minuet air.
Paſtoral. A ſoft air, ſung like ſhepherds, &c.
Pauſe. A reſt, or note of ſilence.
Pauſe. To ſtop; or a mark ſo called.
Parafoni. In concord, &c.
Parte ſuperiore. All that have parts under them.
Parte inferiore. The loweſt part, or ground part of all above.
Participation. To regulate and amend, &c.
Paſſagio, or *Paſſage.* A portion of notes in any part imitated by another part. Alſo the degree that ſounds and moves from one cord to another.
Pentachord. An inſtrument invented by the Scythians, containing five ſtrings.
Perfect Cords. The uniſon, 3d, 5th, 6th, and their octaves.
Peals. A ſet of bells, or leſſons ſtruck thereon.
Phrygian Mood. Ol warlike muſick.
Phonics. The art of improving ſounds by the ſituation of voices and inſtruments.
Piano P. Soft and ſweet, like an eccho.
Pietoſo. Soft, pitiful, and compaſſionate.
Pieno. Full, or in full chorus.
Pique. Each note to be heard very diſtinct.
Pitch-pipe. An inſtrument to ſet inſtruſtruments and tunes by.
Piu. A little more.
Plain-Chant, or *Plain Song.* The church-tune.
Point. A dot of addition. Alſo a portion of leading notes again imitated
Poco. A little leſs.
Pæan. A ſong of victory, to commend, &c.
Prattico. One who only performs and not ſtudies.
Prohibito-Intervallo. Forbidden intervals; falſly compoſed, &c.
Prepare. To make ready, to let in a diſcord, which is reſolved directly by a following concord, called the reſolvent.
Preludes. Played before, between, and after.
Preſto. Quick time.

Preſto Preſto; or *Preſtiſſimo*. As quick as poſſible.

Prolation. The art of ſhaking the voice on any note.

Pronto. Quick, without loſs of time.

Proportion. The true relation of ſounds, or time, &c.

Proſlambanomenos. A low ſound added, &c.

Proportion. In good order, in tune and time.

Proem. A prelude, or entrance.

Pſalteryiſt. A player on the pſaltery.

Pſalterion. A pſaltery uſed amongſt the ancient Hebrews. It reſembled a ſpinnet, and ſtrung with 13 wire-ſtrings, tuned uniſons or octaves, and ſtruck with a bent wire or ſtick, as is our dulcimer. Another ſort was like a flute, uſed in churches with the ſinging, called ſambucus.

Pſalms. Divine ſongs.

Pſalmody. The art of ſinging pſalms; alſo the place.

Pſalmodiſt. A teacher of pſalmody.

Pyknos. The minute parts of an octave, twelve of which are contained therein; one pyknos being only one ſemitone.

Q

Quardo. A character, called a natural.

Quaver. A note half as long as a crotchet.

Quinta. A fifth.

Quarter-Notes. Suppoſed hemiſemitones.

Quadrato, or *Quadro*. A natural ♮.

Quatricroma. A ſemi-ſemiquaver.

Quavering, To ſhake or trill the voice, &c.

Quieto maniere. Changing agreeably.

R

Reſolvent. The concord that follows a diſcord.

Reſolving. Paſſing next into, &c. as diſcords are reſolved by concords.

Reconcile. To make an artificial key to be in effect as the two natural ones.

Recte & Retro. Forwards and backwards.

Rectus Ductus. Riſing or falling by degrees.

Reſearch, or *Ricercata*. A voluntary pricked out and played on the organ before the grand piece begins, &c.

Retto. The manner of moving ſounds properly, ſmooth and agreeable.

Re. The ancient vocal ſol-note.

Recitative. To ſing in a tone like grave chanting.

Regiſter. The ſtop of an organ, or pitch-pipe, that draws out.

Repeat. A character denoting a repetition.

Reſonance. A reſounding, or ſounding again.

Reſponſary Song. A compoſition that is ſung by turns.

Reſt. To keep ſilence, or a mark ſo called.

Riſentito. Briſk, lively, and expreſſive.

Rivogliomento, *Rivoltare*, or *Reverſico*. Parts interchanging.

Riga-lines. The five lines whereon notes are fixed.

Ribat-

Ribattuta. To give a note many ſtrikings.
Riſvigliato. A lively ſtrain following a dull one.
Ripiano, or *Ripieno.* Full, or all parts to play or ſing to fill up the harmony complete.
Ritornello. A repeated part: a ſhort air, &c. Alſo a glee.
Round. Canons ſo performed.
Rondeaus. Tunes ending with the firſt ſtrain, D. C. at the end.
Roundeley A ſtrain repeated at the end of every verſe.
Roſtrum. An inſtrument to rule paper for muſical compoſitions.
Roulade. A trilloing or ſhaking.
Rotondo. A natural ♮.

S

Salve. An anthem.
Salmo. A pſalm.
Salmodia. The art and knowledge of ſinging of pſalms, hymns, and ſpiritual ſongs.
Saltarella. Time leaping, jumping; or point and ſemi.
Salto. A leap, or moving by leaps.
Salve Regina. A ſort of anthem.
Scale. A table of any ſort drawn uniform: our preſent ſcale of muſick was improved by *Guido Arctinus*, in 1028.
Score. All parts in view, bar againſt bar, as firſt compoſed.
Selah. An Hebrew word uſed 73 times in the old book of pſalms, and twice in the book of Habakkuk, ſignifying for ever, Amen, &c. but moſtly for a pauſe or ſtop, for the ſingers to raiſe their voices, in a full chorus, to verſes of great importance, &c.
Semi. The half; alſo a ſemitone wanting.
Semitonick. A ſcale conſiſting of ſemitones.
Senza. Without.
Seranade. Night muſick, played at the door, or window.
Seſquialteral. As much, and half as much more.
Seventh. A diſcording interval.
Semibreve. A note of 4 beats.
Seraphic. Sudden angelic emotions, or heavenly ſongs, &c.
Services. Church hymns, &c. ſet to muſick.
Segna, or *Signa.* Any ſign, mark, or character.
Semidiapaſon. A defective eighth.
Sequenz. A Romiſh proſe hymn.
Seſqui. A whole, and a half.
Seſta, or *Sexta.* A ſixth, or ſix.
Sfuggito. To omit, leave out, or avoid.
Shoſhanim. An ancient pſalm inſtrument or tune.
Shagion. An old pſalm-tune.
Sharp. A mark of extenſion; alſo notes raiſed half a tone.
Shake. To trill or ſhake notes, &c.
Sheminth. An ancient inſtrument of eight ſtrings; or the eighth band in the temple.
Shuſhan. An ancient pſalm-tune.
Smorzato. To bear a light bow, play ſoft, or touch lightly.
Softenuto. Soft, equal, and ſteady.

Sogetto. The main ſubject part.
Sol. The vocal word for G. or D.
Solecito. Solidly, mournfully.
Solo, or *Solus.* Alone, or parts ſo moving.
Sonato, or or *Suonato.* A compoſition for inſtruments only.
Sonnet. A pleaſing ſong, or glee.
Sopra. Above, or the upper.
Soſprano. The firſt treble.
Soſprio. Reſt, or keep ſilent.
Sotto. Below, or under parts.
Soavve, or *Sovamente.* Sweet and agreeable.
Solfeggiare, or *Solfaing.* The practice of calling the notes properly, as ſol, la mi, fa, &c. that the ſacred word of God may not be profaned by careleſs repetitions.
Song. The general ſubject of any muſical compoſition; alſo the key-note which governs and regulates it, &c. Alſo a lay.
Soliloquoy. A tune to one's own thoughts.
Spatium. Spaces between lines.
Spiccato, or *Stoccato.* Notes heard very diſtinct and ſeparate, to expreſs the paſſions of the ſubject, &c. to ſpeak ſtunt and bold; to ſuch notes as have dots over them.
Spirito, or *Spiritoſo.* With vigour; life, and ſpirit.
Stettimana. Sung alternately, to anſwer each other in turns
Strain. Part of a compoſition.
Staff. The five lines, and ſpaces, &c. or the notes thereon; or a ſeries of verſes.
Stentato. Strive to expreſs the ſubject juſtly, or bold and ſtunt.
Stretto. Shortened, or more quick.
Stromento. Inſtruments in general.
Style. The manner in which muſick is compoſed, to all ſubjects.
Subito. Quick, or quickly turn over.
Succeſſion-Sounds. Going on conjointly to produce melody by degrees; or by leaps disjointly, to produce harmony.
Suono. Sound, cord, voice, tone, note, &e.
Svegliato. Lively, briſk, and gay.
Suppoſition. The concord ſuppoſed to follow a diſcord, &c.
Swell. To ſtrengthen? alſo the eccho ſtop of an organ, &c.
Syſigia. Concords, ſtanding, often ſounding harmonioufly, from whoſe octaves all parts may be heard.
Syntheſis. A compoſition, or a joining.
Syncopated. Driven on, or forward.
Syncope. A diviſion on longer notes; or notes ſyncopated or driven, &c. though not thorough bars.
Symphony. Airs agreeable to the compoſition, to ornament. Likewiſe a canon in uniſon.
Syncopation. Driving the time of notes through the next bar.
Syſtem. The moſt ancient Greek ſcale of muſick; Mercury is ſaid to have invented it about 2000 years after the creation.

T

Tacet: Be ſilent, or reſt.
Tacta, *Tact*, or *Tactus.* The meaſure, &c. or mood.

Tagliato.

Tagliato. Cut, or the C in common-time, with a line acroſs it, to make the movement quicker.

Taſto Solo. To ſtrike ſuch ſounds till other words or parts come on.

Temperatio, or *Temperament.* To temper or amend imperfect concords, to give more grace and beauty to ſeveral defects, by taking away or adding a ſemitone to any cord required in the ſeveral elements, &c.

Tenore Concertante. Tenor of the little chorus.

Tenore Ripieno. Tenor of the grand chorus.

Tempo Buona. Time good; on a concord.

Tempo Cattivo. Time bad; on a diſcord.

Temporegiato. Give the finger time to expreſs paſſions.

Tendo. The ſame as rotondo.

Te Deum. A famous church-hymn or ſervice, compoſed by St. *Ambroſe*; and frequently ſung as a national thankſgiving for a victory.

Tempo. Time in general.

Tempo giuſtio. Time, very equal.

Tenore, or *Tenor.* The church-tune, or leading part, being the ſecond octave above the baſs, or the chief melody.

Tenoriſt. A performer of tenor, &c.

Tenderment. Tenderly and ſoft.

Ternario Tempo. Triple Time.

Tetrachord. An interval, commonly called a fourth, which is either greater or leſſer. The ancient Greek Diagram was divided into three or more tetrachords. Likewiſe an inſtrument of four ſtrings.

Thernody. A funeral ſong.

Theſis. Falling.

Third. A concording interval.

Thorough Baſs. Continual Baſs, often figured. Ludovicus Viadana, an Italian, invented it in the year 1600.

Time, Tune, and *Concord.* The three great properties of melody and harmony.

Tirata. Tied notes; moving by degrees, or by leaps, &c.

Timoroſo. With dread, fearfulneſs, and reſpect, &c.

Toccata. An organ voluntary, when both hands are employed quick and ſlow.

Tono, or *Tone.* The property of ſound, whether grave or acute.

Toccatina. A ſhort voluntary.

Tranſitus The ſeveral variations from high to low, &c. or from gay to mournful.

Tria Harmonical. The harmonical triad, when three ſounds are heard together in harmony.

Triplicato. Intervals tripled; the 17th being only a 3d tripled, thus, from 17 take 7 twice, and three will remain; 3 being the loweſt term, the other are its octaves, &c.

Tritone. A major 4th of ſix ſemitones.

Tronco. To cut ſounds ſhort, leaving room between to make ſigns of grief, wonder, ſighs, or ſurprize, &c.

Treble. Threefold, or the 3d octave above the baſs.

Tremoletto, or *Tremolo,* or *Trill,* or *tr.*

The

The ſhaking of any note, or trem-blement.

Tritone. The greater third.

Triſagium, or *Triſagion.* A church hymn wirh three holies.

Tronco per Grazio. Cut your notes ſo ſhort as to have a ſmall ſpace of ſilence between each note, &c.

Tune. An air judiciouſly compoſed according to the rules of muſick, &c.

Tutti, or *Tutt.* Full, or all parts move together; or called fulls.

V

Vacua Notte: Head of notes open.

Vagante ſuoni. Sounds moveable, &c.

Vaump: To amend, or fill up, or a kind of ſham baſs, &c.

Veloce. Very quick.

Verſe. When parts do not all perform in full chorus, that the words may more eaſily be heard.

Verte. Turn over the leaf.

Verbero. Diviſion on long notes.

Vergelia, *Vergula*, or *Vergetta.* The tails of notes.

Vibration. The tremblings of ſounds, ſtrings, &c.

Vigoroſo, or *Vigoroſamente.* With ſtrength and vigour.

Viol, or *Violin.* A ſtringed inſtrument, of ſix or four ſtrings, ſaid to be firſt invented by Jubal.

Viſto, or *Viſtament.* Quick, loſe no time.

Uni-vocal. Voices ſinging in uniſon.

Uniſon. Many voices or inſtruments in one ſound.

Voce, or *Vox.* The voice, or a human voice.

Voix de Port, or *Port de Voix:* Juſt touch on one note above, or below, the following note.

Voluntary. A grand extempory piece of muſick performed on the organ before the compoſition begins, &c. In divine ſervice it is performed juſt before the firſt leſſon, which is, or ought to be, ſolemn, grand, and noble withal; free from all antick or laſcivious airs, which only corrupt the mind with impure thoughts, &c.

Ut. The note G-ſol-re in the ancient ſcale.

W

Waits. A ſet of muſicians.

Wild-Notes. To ſing or whiſtle as birds, or to ſing only by hearing others.

Y

Yaſtio, or *Iaſtio.* The Ionick-mood.

Yonico, or *Ionick.* A mood, light, ſoft, airy, and melting.

Z

Zoppo, or *Claudus:* Jumping counter-tenors, &c. above or below the ſubject.

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